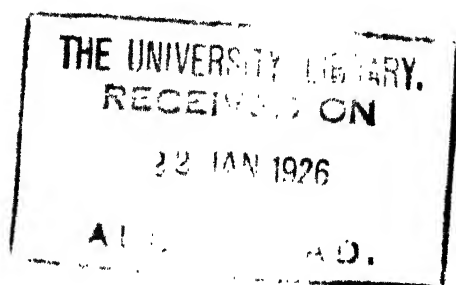


# OUTLINE OF READINGS

IN

## IMPORTANT BOOKS

PREPARED FOR THE GENERAL HONORS COURSE  
IN COLUMBIA UNIVERSITY



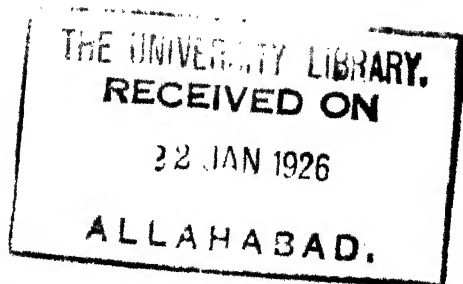
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## PREFACE

THE readings in this volume were originally selected for the General Honors course in Columbia College. The students who elect this course meet weekly for two years and discuss together one of these books or readings in the order in which they are here presented. Members of the Faculty are present to guide the discussion, but the aim of the course is to come directly at some of the great books and ideas of the world with the least possible intervention of secondary and critical apparatus, or of lectures.

It is not to be understood that this list of reading has been approved by the faculty of Columbia College as a selection of the fifty or sixty best books of the world. With that kind of list the present volume is not intended to compete. Other titles might very well have been substituted for some of those here given, and many important authors have for various reasons been omitted. The choice of this list has been governed largely by the needs of students in Columbia College, but it is thought that in a general way the list does give a fair view of European literary culture. The almost total omission of American books is intended as no slight upon our national literature; certainly Whitman, Poe, Emerson and Hawthorne can hold their own with many of the writers here listed. It was found, however, that the students in Columbia College were likely to have made the acquaintance of these authors before they entered the General Honors course.

The essential reading in every case is listed first in the bibliography. Next comes the title of a convenient biography or criticism, if such aid is needed. The other titles in each bibliography are intended as a guide for the reader who wishes to examine that particular subject with some thoroughness. The list of questions on each book is intended to suggest approaches to the subject on a first reading.

It is thought that this list of books may be of service to the general reader. Some material, however, which is useful in the course as given in Columbia College, cannot be reproduced here, for practical reasons. In the college course, several meetings are devoted to the fine arts; the contact with music is made, of course, by illustrations on the piano, and with painting and sculpture, by the stereopticon. It is hardly practicable to present a bibliography for those meetings which would be significant apart from the illustrations; the students are asked to prepare themselves by biographical and critical readings, but bibliography of this sort would naturally vary elsewhere according to the resources of local libraries.



## HOMER

### THE ILIAD

#### READING

The *Iliad* in prose translation by Lang, Leaf and Myers (Macmillan). The translation in verse by A. S. Way (2 vols., Low, London) is also recommended.

#### BIBLIOGRAPHY

- H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chaps. I-III.
- GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. I.
- Greek Literature: a Series of Lectures delivered at Columbia University* (Columbia University Press). Epic Poetry, by H. W. Smyth (pp. 34-57).
- J. W. MACKAIL, *Lectures on Greek Poetry* (Longmans, Green). Lecture on Homer.
- A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. I, Chaps. II-IV.
- GILBERT MURRAY, *The Rise of the Greek Epic* (2nd Edition, Clarendon, Oxford).
- J. T. SHEPPARD, *The Pattern of the Iliad* (Methuen, London).
- T. D. SEYMOUR, *Life in the Homeric Age* (Macmillan).
- R. C. JEBB, *Homer: An Introduction to the Iliad and Odyssey* (Ginn).
- PAUL CAUER, *Grundfragen der Homerkritik* (Hirzel, Leipzig; 3rd edition, 1921).

## QUESTIONS

1. What is the story of the causes, progress, and end of the Trojan War?
2. At what points in the story does the *Iliad* begin and end?
3. Who are the chief characters? The "villains," if any?
4. Is the "wrath of Achilles" a worthy subject for an epic? Is it the subject of the *Iliad*?
5. What is the poet's attitude toward Helen and Paris?
6. Is there a difference between Trojan civilization and Greek?
7. Are there any indications that the poet was a reflective man?
8. To what are the Greeks loyal?
9. What part do the gods play in the story, and what are the relations between gods and heroes?
10. What are the best qualities of the *Iliad* as a poem?

## HOMER

### THE ODYSSEY

#### READING

The *Odyssey*, prose translation by G. H. Palmer (Riverside Literature Series: Houghton Mifflin). The translations of Butcher and Lang (Macmillan), A. T. Murray (Loeb Classical Library, Putnam), A. S. Way (Macmillan), and J. W. Mackail (3 vols. Murray, London) are also recommended.

#### BIBLIOGRAPHY

In addition to the bibliography for the *Iliad* see:

- J. W. MACKAIL, *Lectures on Greek Poetry* (Longmans, Green), Lecture I.
- A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. I, Chaps. V-VII.



## QUESTIONS

1. How does the *Odyssey* compare with the *Iliad* as a story?
2. At what point in the plot does the poem begin?
3. Is the *Odyssey* a sequel to the *Iliad*?
4. Is Odysseus a consistent character throughout the poem?
5. If Achilles is the Greek ideal, what is Odysseus?
6. What part do characters of low life play in the *Odyssey*?
7. Why has the Phaeacian episode been so greatly admired?
8. Why does the poet approve of the summary punishment meted out to the suitors and the disloyal servants?
9. Do you notice any difference between the *Iliad* and the *Odyssey* in the conception of the gods, their home, and their relations with men?
10. What is the poet's conception of the life after death?
11. What is the significance of the adjective "Homeric" as applied to a man, an action, or a literary style?

## HERODOTUS

### READING

Required: *History*, translated by G. Rawlinson (Everyman's Library, Dutton), Books I, VI, and VII. A. D. Godley's translation (Loeb Classical Library, Putnam) is also recommended.

Recommended: the entire work.

### BIBLIOGRAPHY

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XV.

GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. VI.

J. T. SHOTWELL, *Introduction to the History of History* (Columbia University Press), Chap. XIII.

J. B. BURY, *The Ancient Greek Historians* (Macmillan), Chap. II.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. II, Chap. X.

HOW AND WELLS, *Commentary on Herodotus* (Clarendon, Oxford). The *Introduction*.

## QUESTIONS

1. What is Herodotus' purpose in writing his history, as stated by himself?
2. What is the real subject of the work?
3. How is the material arranged?
4. How did he get the material?
5. What is his general attitude toward the stories which come to him from different sources? Toward the oracles? The priests?
6. What conclusions can be drawn from the history in regard to Herodotus' personal character and interests? In regard to his conception of the gods and their attitude toward men?
7. What is his general attitude toward the Athenians? Toward the Spartans? Toward the Persians?
8. What does he regard as the real cause of the conflict between Greeks and Persians?
9. Why does he tell the story of Gyges, Candaules and the queen? Do you think he believed it in full?
10. Is the life-story of Croesus a narrative in history or in fiction?
11. Has Herodotus fulfilled his purpose in his history?

## THUCYDIDES

### READING

*History of the Peloponnesian War*, translated by Richard Crawley (Everyman's Library, Dutton).

Required: Book I; chapters VI and VII (chaps. 1-71 in the original) of Book II; Book VI; Book VII.

Recommended: the entire work. B. Jowett's translation (Clarendon, Oxford) and C. F. Smith's translation (Loeb Classical Library, Putnam) are also recommended.

### BIBLIOGRAPHY

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XXIV.

GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. VIII.

J. T. SHOTWELL, *Introduction to the History of History* (Columbia University Press), Chap. XIV.

J. B. BURY, *The Ancient Greek Historians* (Macmillan), Chaps. III and IV.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. IV, Chap. II.

C. D. MORRIS, *Thucydides*, Book I (Ginn). The *Introduction*.

W. H. FORBES, *Thucydides*, Book I (Clarendon, Oxford) The *Introduction*.

G. B. GRUNDY, *Thucydides and the History of his Age* (Murray, London).

F. M. CORNFORD, *Thucydides Mythistoricus* (Arnold, London).

## QUESTIONS

1. What is the subject of Thucydides' history? Its purpose?
2. At what time, with reference to the war, did he begin work on it? What opportunities did he have for getting information on his subject?
3. What are his methods in the collection and use of material? What view does he take of his duty as a historian in the handling of his sources?
4. How does he differ in these respects from Herodotus?
5. What does he say of the historical accuracy of the speeches which he reports? What part do these speeches play in his work?
6. What does he consider to be the real value of his work? How does he feel about its chances for immortality?
7. What is his attitude toward oracles and supernatural causes?
8. Is he content with immediate causes of events or does he seek for underlying causes?
9. What pictures of Athenian and Spartan characters are given in the speeches of the Corinthians?
10. What is the significance of the Funeral Oration?
11. In what ways was Athens "The school of Hellas"?
12. What does Thucydides feel to have been the effect of the war on the men and cities of Hellas?
13. What elements in the account of the Sicilian Expedition contribute most to making it interesting to the reader?
14. Wherein lies the greatness of Thucydides' work as history and as literature?

## AESCHYLUS

### READING

*Prometheus*, translated by Morshead (Golden Treasury, Macmillan).

*The House of Atreus* (containing the *Agamemnon*, *Choephoroi*, and *Eumenides*) translated by Morshead (Golden Treasury, Macmillan). Gilbert Murray's translation of the *Agamemnon* (Allen, London), and Whitelaw's translation of the *Prometheus* (Clarendon, Oxford), are also recommended.

### BIBLIOGRAPHY

#### I. Greek Tragedy in General

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XVI.

GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. IX.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. III, Chaps. II-IV.

*Greek Literature: a Series of Lectures delivered at Columbia University* (Columbia University Press), *Tragedy*, by J. R. Wheeler (pp. 12-123).

T. D. GOODELL, *Athenian Tragedy* (Yale Press).

R. C. FLICKINGER, *The Greek Theater and its Drama* (University of Chicago Press).

G. NORWOOD, *Greek Tragedy* (Methuen, London).

## II. Aeschylus

- H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XVII.
- GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. X.
- A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. III, Chap. V.
- A. W. VERRALL, *The Agamemnon* (Macmillan). The Introduction.
- A. W. VERRALL, *The Choephoroi* (Macmillan). The Introduction.
- A. W. VERRALL, *The Eumenides* (Macmillan). The Introduction.
- WECKLEIN-ALLEN, *Prometheus* (Ginn). The Introduction.
- E. G. HARMAN, *The Prometheus Bound of Aeschylus* (Arnold, London).

## 12 OUTLINE OF READINGS IN IMPORTANT BOOKS

### QUESTIONS

1. What was the chief purpose of the first production of these and similar plays?
2. What most characteristic details of the production are explained by this purpose, and how?
3. What is the function of the Chorus in a Greek tragedy?
4. What conclusions may fairly be drawn from the fact that plays of such great literary importance were written for production under such circumstances?
5. What type of beings is represented in *Prometheus* and in the *Oresteia* (*Agamemnon*, *The Libation-Bearers*, and *The Eumenides*) respectively?
6. What is the character of Zeus as presented in *Prometheus* and *Agamemnon* respectively?
7. What advance in dramatic technique is shown by *Agamemnon* as compared with *Prometheus*?
8. What relation do the plays of the *Oresteia* bear to each other? What is the dramatic purpose of the opening scene in each play?
9. What particular interest would *The Eumenides* have had for an Athenian audience?
10. What other examples of "change of situation" in the course of a scene have you found in these plays?
11. What dramatic (as contrasted with, or at least not identical with, moral) justification does the poet give to Clytemnestra for killing Agamemnon?



## SOPHOCLES

## READING

*Oedipus Tyrannus*, translated by Murray (Clarendon, Oxford), or by Phillimore (Longmans, Green), or by Jebb (Cambridge Press).

*Oedipus Coloneus*, translated by Phillimore (Longmans, Green), or by Jebb (Cambridge Press).

*Antigone*, translated by Whitelaw (Clarendon, Oxford), or by Phillimore (Longmans, Green), or by Jebb (Cambridge Press).

*Electra*, translated by Whitelaw (Longmans, Green), or by Jebb (Cambridge Press).

(The best prose translations are those of Jebb.)

## BIBLIOGRAPHY

In addition to the references on Greek Tragedy in general, given under Aeschylus, see:

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XVIII.

GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. XI.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. III, Chap. VI.

R. JEBB, *Sophocles* (Larger edition: Cambridge Press). Introductions to the dramas read.

J. W. MACKAIL, *Lectures on Greek Poetry* (Longmans, Green), *Lecture on Sophocles*.

J. ADAM, *The Religious Teachers of Greece* (Scribner's), Chaps. VII and VIII.

## 14 OUTLINE OF READINGS IN IMPORTANT BOOKS

### QUESTIONS

1. In what respects is Sophocles' handling of the plot of *Oedipus Tyrannus* an example of complicated and skilful construction?
2. What are the streams of evidence which finally converge to prove the identity of Oedipus and his part in the murder of Laius?
3. What improbabilities are inherent in the plot as worked out by Sophocles?
4. What do you think of the choral odes in *Oedipus Tyrannus*, as poems, and as integral parts of the play?
5. What of the characters of Oedipus and Iocasta as exhibited in the play?
6. Is the character of Creon the same in *Antigone* (an earlier play than *Oedipus Tyrannus*) and in *Oedipus Tyrannus*?
7. How would you compare the "scenes of recognition" in *The Libation-Bearers* and in *Electra*?
8. How do Aeschylus and Sophocles manage the plot for the killing of Clytemnestra and Aegisthus?
9. What is the underlying theme of *Antigone*? What is the poet's way of presenting it?
10. How do the plays that you have read illustrate the so-called "serenity" of Sophocles?
11. What "epic" (i.e., narrative) element appears in each of the plays that you have read? Does the treatment of this element in any one of them remind you of the *Odyssey*?
12. What can you say of the "unity of interest" in a Greek tragedy, as compared with that in most modern plays that you know?

## EURIPIDES

## READING

- Alcestis*, translated by Murray (Clarendon, Oxford), or by Robert Browning in "Balaustion's Adventure."  
*Medea*, translated by Murray (Clarendon, Oxford).  
*Electra*, translated by Murray (Clarendon, Oxford).  
*Hippolytus*, translated by Murray (Golden Treasury, Macmillan).

## BIBLIOGRAPHY

- H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XIX.  
GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. XII.  
A. & M. CROISET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. III, Chap. VII.  
GILBERT MURRAY, *Euripides and his Age* (Home Univ. Library, Henry Holt).  
P. DECHARME, *Euripides and the Spirit of his Dramas*. Translated by J. Loeb. (Macmillan).  
R. CARPENTER, *The Ethics of Euripides* (Columbia University Press).  
G. NORWOOD, *Euripides and Mr. Bernard Shaw* (St. Catherine Press, London).

## QUESTIONS

1. What are the important differences between Euripides and his predecessors on the following points:
  - (a) The beginning of the play. (How is the situation disclosed to the audience?)
  - (b) The *deus ex machina*. (What is the purpose of the appearance of the gods in the *Electra* and the *Medea*?)
  - (c) The nature of the characters, and the motives that influence them.
  - (d) The motives which influence the characters.
  - (e) "Realism" and "idealism."
  - (f) Attitude toward religion, philosophy and politics. Patriotic feeling.
  - (g) Attitude toward women.
2. Are all these plays of Euripides provided with hero, heroine or villain? (Try to classify the important characters on this basis.)
3. What is the significance of Apollo's conflict with the powers of the Lower World as portrayed in the *Alcestis*? (Compare it with the similar conflict in Aeschylus' *Furies*.)
4. Mahaffy says, "The *Alcestis* is a curious and almost unique example of a great novelty attempted by Euripides, — a novelty which Shakespeare has sanctioned by his genius." Exactly what is this novelty?
5. What is your opinion of the character of Admetus? What excuses can be made for his agreement to his wife's sacrifice?
6. Does Euripides try to win the full sympathy of his audience for Medea? Is Jason entirely bad?

7. Is Hippolytus made to appear wholly admirable? What is the significance, apart from orthodox Greek religion, of his defiance of Aphrodite and her vengeance?
8. Mahaffy considers Euripides' *Electra* "the most openly democratic in tone of all the extant tragedies." What is the basis for this opinion?

## ARISTOPHANES

### READING

*The Frogs*, translated by Murray (Longmans, Green) or by Frere (Everyman's Library, Dutton), or by Rogers (Bell, London).

*The Clouds*, translated by Mitchell (Everyman's Library, Dutton), or by Rogers (Bell, London).

### BIBLIOGRAPHY

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), Chap. XXI.

GILBERT MURRAY, *History of Ancient Greek Literature* (Appleton), Chap. XIII.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. III, Chaps. X-XII.

*Greek Literature: a Series of Lectures delivered at Columbia University* (Columbia University Press). *Comedy*, by Edward Capps, pp. 124-151.

M. CROISSET, *Aristophanes and the Political Parties at Athens*. Translated by J. Loeb. (Macmillan).

GILBERT MURRAY, *Aristophanes and the War Party* (Allen and Union, London).

## QUESTIONS

## I. The Clouds

1. What lesson is the play intended to teach?
2. Is the satire directed against Socrates alone, or against a class?
3. Is the chief motive for the attack religious, moral, or political?
4. Is philosophy or rhetoric the chief target?
5. What political matter is contained in the play?

## II. The Frogs.

1. What particular faults of Euripides are criticised?
2. What good qualities of Aeschylus and Sophocles are praised?
3. What is the significance of the "oil-bottle" criticism?
4. What criticism is implied in the words of Dionysus' final decision: "My tongue has sworn,—but I'll choose Aeschylus"? Is this criticism justified?
5. Does Aristophanes object most to the poetry, to the subjects, or to the opinions of Euripides?
6. On what basis is the contest between the poets finally decided?
7. What political advice is given to the Athenians in the play?
8. What is your opinion of Aristophanes' humor?

## GREEK ART

### READING

Percy Gardner, *Principles of Greek Art* (Macmillan).

### BIBLIOGRAPHY

- H. N. FOWLER and J. R. WHEELER, *Handbook of Greek Archaeology* (New York). Good bibliographies.
- H. H. POWERS, *The Message of Greek Art* (Macmillan). (Popular and readable. Not always reliable in judgment.)
- EDWARD BELL, *Hellenic Architecture* (London).
- H. L. WARREN, *The Foundations of Classic Architecture* (Macmillan).
- EDITH A. BROWNE, *Greek Architecture* (London). (Very popular, but good illustrations.)
- E. A. GARDNER, *Handbook of Greek Sculpture* (Macmillan).
- E. A. GARDNER, *Six Greek Sculptors* (Scribner). (More popular than his Handbook.)
- M. COLLIGNON, *Histoire de la sculpture grecque* (2 volumes, Paris). (Excellent, characterized by keen artistic feeling.)
- E. LOEWY, *Die griechische Plastik* (Leipzig). (Good illustrations with popular commentary.)
- JOHN WARRACK, *Greek Sculpture* (London). (100 good illustrations.)
- The University Prints. Greek and Roman Sculpture* (Boston). (500 fair illustrations.)
- E. VON MACH, *A Handbook of Greek and Roman Sculpture* (Boston). (Designed to accompany the University Prints.)



## QUESTIONS

1. What elements prevent Greek art, and especially Greek sculpture, from being merely a mimetic art?
2. How does Greek realism differ from modern realism?
3. In what sense is Greek art idealistic? Humanistic?
4. Why did Greek art admit dogma, but not fads and eccentricities?
5. To what extent does impressionism figure in Greek art?
6. Among modern sculptors does Meunier or Rodin come nearer to the spirit of Greek art?
7. What is the basic difference between a Greek temple and a Christian church?
8. What was the importance of athletics and of religion in the development of Greek sculpture?
9. Note the early observance of the law of frontality and the gradual departure from it.
10. What restrictions are there in decorative sculpture which are not present in substantive sculpture?
11. Study the gradual development of pedimental composition.
12. To what extent did the Greeks make use of color in their architecture and in their sculpture?
13. Why does Mr. Gardner include a chapter on Greek costume?
14. Why do the Greeks call Fifth Century portraiture ethical and Fourth Century portraiture pathetic?
15. What is the relation of vase painting to painting?

## PLATO

### READING

Required: *The Symposium*, translated by Jowett, or by Shelley (Everyman's Library).

*The Republic*, translated by Davies and Vaughan (Golden Treasury Series, Macmillan), or by Jowett.

Recommended: *The Dialogues of Plato*, 2 vols. (Everyman's Library).

*The Dialogues of Plato*, 4 vols., translated by Jowett (various editions).

### BIBLIOGRAPHY

A. E. TAYLOR. *Plato*. London, 1908.

R. L. NETTLESHIP. *Lectures on the Republic*. London, 1898.

ERNEST BARKER. *The Political Theory of Plato and Aristotle*. N. Y., 1922.

E. ZELLER. *Plato and the Older Academy*.

## QUESTIONS

1. Indicate the essential structure of the *Republic*.
2. What are the uses and importance of music and gymnastic in the education of the warrior?
3. Describe the three classes in the state and the three faculties of the soul, and show the relation between them.
4. On what basis does Socrates claim that philosophers should and would rule in the Perfect State.
5. What is the distinction between the true and the false philosopher, between knowledge and opinion?
6. Explain the cave allegory.
7. What is the aim of the philosophic education and what are the steps toward its realization?
8. Explain the deterioration of the soul and of the state, and the point Plato makes in exhibiting the deterioration.
9. What attitude does Plato display toward the fine arts?
10. What is the significance of the dialogue form?

## ARISTOTLE

### READING

Required: The *Ethics*, translated by Weyldon (Macmillan).

Recommended: The *Poetics*.  
The *Politics*.  
The *Metaphysics*.  
The *Historia Animalium*.

### BIBLIOGRAPHY

- A. E. TAYLOR, *Aristotle*. (N. Y., 1912.)  
J. A. STEWART, *Notes on the Nicomachean Ethics*.  
GEORGE GROTE, *Aristotle*. (London, 2 vols., 1872.)  
ERNEST BARKER, *The Political Theory of Plato and Aristotle*. N. Y., 1922.

## QUESTIONS

1. Describe the striking features of Aristotle's method.
2. What are the pre-conditions of happiness?
3. What does Aristotle mean by virtue, and what is the relation between virtue, pleasure and happiness?
4. What constitutes a moral action?
5. Indicate the importance Aristotle attaches to habit in moral education?
6. Distinguish between and illustrate intellectual and moral virtue?
7. Describe the essential qualities of "the high minded man."
8. What are the elements and what are the varieties of friendship?
9. What does Aristotle mean by the "golden mean"?
10. What is the relation between happiness and the contemplative life?

## LUCRETIIUS

### READING

*De Rerum Natura*, translated by Bailey (Clarendon, Oxford), or by Leonard (Everyman's Library, Dutton).

### BIBLIOGRAPHY

- J. W. MACKAIL, *Latin Literature* (Scribner) Part I, Chap. IV.
- G. E. WOODBERRY, *The Inspiration of Poetry* (Macmillan), pages 172-202.
- PAUL SHOREY, *Lucretius*. (In *Library of World's Best Literature* (International Society, N. Y.), pp. 9304-9312.
- E. BEVAN, *Hellenism and Christianity* (Allen & Unwin, London). Chapter on *A Paradox of Christianity*.
- W. H. MALLOCK, *Lucretius on Life and Death* (John Lane).
- W. Y. SELLER, *The Roman Poets of the Republic* (Clarendon, Oxford), pages 280-407.
- J. W. DUFF, *A Literary History of Rome* (Unwin), pages 275-302.
- G. SANTAYANA, *Three Philosophical Poets: Lucretius, Dante, and Goethe* (Harvard Press).
- J. MASSON, *Lucretius, Epicurean and Poet* (Dutton).
- R. D. HICKS, *Stoic and Epicurean* (Scribner).

## QUESTIONS

1. What needs of his age did Epicurus seek to meet by his teaching?
2. Why did he study the constitution of the "world-machine"?
3. What is the significance and value of "passionless tranquillity" (Tennyson, *Lucretius*)?
4. What is meant when one speaks of Lucretius' hatred of superstition?
5. To what extent did he believe in the adequacy of the human reason to solve the problems of mankind?
6. How deeply was he moved by the pathos of human life?
7. Do you find in the poem a sense of religious awe?
8. How is his denial of final causes a hall-mark of his philosophy?
9. How does he base the reign of law upon the constitution of matter and its properties?
10. To what extent does he use the elements of common experience as evidence for his theses?
11. What does he regard as the ultimate source of knowledge?
12. How is his attitude toward the alternating constructive and destructive processes in nature characteristic of him as a poet of nature?
13. How does he relate his conception of the life of the gods to human life and conduct?

## VERGIL

### READING

- Eclogues and Georgics*, translated by Williams (Harvard Press), or by Mackail (Rivington, London).  
*Aeneid*, translated by Mackail (Macmillan), or by Rhoades (Longmans, Green).

### BIBLIOGRAPHY

- J. W. MACKAIL, *Latin Literature* (Scribner), Part II. Chap. L.  
 G. E. WOODBERRY, *Great Writers* (Macmillan), pages 111-145.  
 J. W. MACKAIL, *Virgil and his Meaning to the World of Today* (Marshall Jones, Boston).  
 J. W. DUFF, *A Literary History of Rome* (Scribner), pp. 432-482.  
 T. FRANK, *Virgil, A Biography* (H. Holt).  
 T. R. GLOVER, *Virgil* (Macmillan).  
 W. Y. SELLAR, *The Roman Poets of the Augustan Age: Virgil* (Clarendon, Oxford).  
 H. NETTLESHIP, *Virgil* (Macmillan).  
 H. NETTLESHIP, *Lectures and Essays on Subjects connected with Latin Literature and Scholarship* (Clarendon, Oxford, 1885), pp. 97-142.  
 D. COMPARETTI, *Virgil in the Middle Ages*, translated by Benecke (Macmillan).



## QUESTIONS

1. In what sense may the *Fourth Eclogue* still be called Messianic?
2. What is the recompense of labor, as pictured in the *Georgics*?
3. How do the *Georgics* glorify the home-land, Italy?
4. With what justice may you define the theme of the *Aeneid* to be "the quest of Italy and the foundation of a kingdom there as the appointed purpose of God"?
5. May the character of Aeneas, as drawn by Vergil, be viewed as a protest against individualism?
6. How does Vergil portray Turnus as the foil of Aeneas?
7. How have you been impressed by the conflict of individual inclination with the divine will as seen (a) in the story of Dido; (b) in the story of Lavinia?
8. How does Book VI of the *Aeneid* differ from Book XI of the *Odyssey*?
9. What is the destiny of the soul, as set forth by Anchises in Book VI?
10. Why did Vergil admire Augustus and his work as Emperor?
11. What is the significance of the difference between the pictures on the shield of Achilles and those on the shield of Aeneas?
12. What does Tennyson mean when he says of Vergil:  
"Thou majestic in thy sadness at the doubtful doom of humankind"?
13. Is Virgil justly considered by critics a supreme literary artist? If so, in what aspects of his art does he excel?

## HORACE

### READING

*Odes and Epodes*, verse translations edited by Courtauld (Bickers & Son, Second Edition) or by M. Jourdain (Temple Classics, Dent, London), or prose translation by Wickham (Clarendon, Oxford).

*Satires and Epistles*, translated by Wickham (Clarendon, Oxford).

### BIBLIOGRAPHY

J. W. MACKAIL, *Latin Literature* (Scribner), Part II, Chap. II.

N. G. MCCREA, *Horatian Criticism of Life* (*Columbia Univ. Quarterly*, XIX, 1917), pages 243-257.

SHOREY and LAING, *Horace, Odes and Epodes* (Sanborn).  
The Introduction to page xv.

E. P. MORRIS, *Horace, Satires and Epistles* (Amer. Book Co.) The Introductions.

J. W. DUFF, *A Literary History of Rome* (Scribner), pp. 496-545.

GRANT SHOWERMAN, *Horace and His Influence* (Marshall Jones, Boston).

W. Y. SELLAR, *The Roman Poets of the Augustan Age: Horace and the Elegiac Poets* (Clarendon, Oxford).

J. F. D'Alton, *Horace and His Age* (Longmans, Green).

## QUESTIONS

1. What is the significance of Horace's early enthusiasm for the "lost cause" of the Republic? (See Epode 16.)
2. How does he defend satire and his use of it? (Satires I, 4 and 10; II, 1.)
3. To what extent does he use autobiographical matter?
4. How do humor and irony affect his philosophy of life?
5. How does he idealize Rome and the obligations of citizenship? (See especially the first six Odes of Book III.)
6. Can you defend the doctrine of the "golden mean" from Horace?
7. How does the Epicurean sense of the transitoriness of human life appear in his poetry?
8. How would you describe Horace's feeling for Nature and for his Sabine Farm?
9. What part does the reflective element play in his lyrical poems?
10. How do the *Epistles* help us to understand Horace?
11. How does he express and uphold the right to think and act in accordance with one's own best judgment?
12. Why does he attach importance to the possession of a contented mind?
13. What plea for perfection of workmanship does he make in the *Art of Poetry*?

## PLUTARCH

## READING

*Lives*, Dryden-Clough translation (3 vols., Everyman's Library, Dutton).

Required: *Pericles, Fabius and Comparison*, Vol. I, pp. 226-290; *Aristides*, Vol. I, pp. 490-516; *Alexander and Caesar*, Vol. II, pp. 463-581; *Demosthenes, Cicero, and Comparison*, Vol. III, pp. 163-227.

Recommended: *Tiberius Gracchus, Gaius Gracchus, and Comparison; Cato the Elder; Cato the Younger; Aemilius Paulus*. Worth's translation (Temple Series, Dent, London) and B. Perrin's translation (Loeb Classical Library, Putnam) are also recommended.

## BIBLIOGRAPHY

H. N. FOWLER, *History of Ancient Greek Literature* (Appleton), pp. 418-422.

A. & M. CROISSET, *Histoire de la Littérature Grecque* (Fontemoing, Paris), Vol. V, pp. 484-538.

S. DILL, *Roman Society from Nero to Marcus Aurelius* (Macmillan), pp. 401-421.

T. R. GLOVER, *Conflict of Religions in the Early Roman Empire* (Methuen, London), pp. 75-112.

B. PERRIN, *Plutarch's Themistocles and Aristides* (Scribner), *The Introduction, I. Plutarch the Biographer*.

J. OAKESMITH, *The Religion of Plutarch* (Longmans, London).

## QUESTIONS

1. What was Plutarch's purpose in writing biography?
2. What traits does he look for in the men he studies?
3. What was the basis for his selection of material?
4. What was his attitude toward history and historians?
5. What does he think about dreams and portents and about divine interference in human affairs?
6. How was Pericles educated, and what effect did education have on his character?
7. What does Plutarch regard as the true character of Pericles? What were his greatest deeds?
8. What picture of Roman character does Plutarch give in the life of Fabius? What does he regard as the basis of his subject's greatness?
9. In his comparison, is Plutarch comparing Greek and Roman character or merely two men? What differences does he find between them?

## MARCUS AURELIUS

### READING

Required: Marcus Aurelius Antoninus: To Himself.  
Translated by Long. Golden Treasury Series (Macmillan).

### BIBLIOGRAPHY

GILBERT MURRAY: *The Stoic Philosophy*.

WALTER PATER: *Marius the Epicurean*. Especially Chap. II (Macmillan).

MATTHEW ARNOLD: *Essays in Criticism*, Second Series, Essay entitled Marcus Aurelius. (Macmillan.)

ERNST RENAN: *Marcus Antoninus et la fin du monde antique*. Paris, 1882. Translated into English by W. Hutchinson. 1904.

### QUESTIONS

1. Under what circumstances was this book written?
2. What purposes is a book like this supposed to serve? Name other books of "Golden Sayings."
3. Has the book a structure or organization? How is the subject matter of the first book related to the rest of the volume?
4. What, in general, does Marcus Aurelius value in his education? What do you think of such an education?

5. What kind of a man, according to Marcus Aurelius, is a philosopher? Is he a "gad-fly" like Socrates? Is he a dreamer?
6. Did Marcus Aurelius enjoy being an emperor? Did he enjoy life in general?
7. What is a good life according to Marcus Aurelius? Compare with the Greek ideal.
8. What does Marcus Aurelius mean by "living according to nature?"
9. Explain the saying: "The mind of the universe is social (communistic)" (Book V:30).
10. What do you think of a philosophy which seeks comfort in understanding the facts of life rather than in hoping for a better future?
11. What are some of the ethical implications of Marcus Aurelius's advice not to call anything either good or bad which is beyond our control?
12. What do you think of "equanimity" as an ideal?
13. Why does Marcus Aurelius constantly remind himself to look at life as from an eminence?
14. Would you recommend stoicism to a modern man in the general economic and social position of Marcus Aurelius?

## ST. AUGUSTINE

## READING

*The Confessions.* There are several good English translations especially that by Kellett, Marseilles and New York, 1910; the edition of the Latin text with introduction and notes by Gibb and Montgomery, Cambridge, 1908, is especially useful.

*The City of God*, translated by John Healey (Temple Classics, Dutton), Books I-III, XII-XIV, XV, 10, 14; XVIII, 5, 7-12.

## BIBLIOGRAPHY

JOSEPH McCABE, *St. Augustine and his Age* (New York and London, 1903).

LOUIS BERTRAND, *St. Augustine*, translated by Vincent O'Sullivan (New York, 1914).

T. R. GLOVER, *Life and Letters in the Fourth Century* (Cambridge University Press, 1901), pp. 194-215.

G. BOISSIER, *La Fin du Paganisme* (3rd ed., Paris, 1898, Vol. I, 291-325).

E. PORTALIÉ, Article on *St. Augustine* in the *Catholic Encyclopedia*; decidedly preferable is the same author's article in *Dictionnaire de Théologie Catholique* (Paris, 1909), I, 2268-2472.

BENJAMIN WARFIELD, Article on *St. Augustine* in Hastings' *Encyclopedia of Religion and Ethics*.

JOHN N. FIGGIS, *The Political Aspects of St. Augustine's City of God* (Longmans, 1921).

A. HARNACK, *Das Wesen des Christentums*, pp. 160-163. English translation, *What is Christianity?* (1st ed. 1901, pp. 257-262; 2nd ed. 1902, pp. 275-280).



## QUESTIONS

1. What were the various intellectual and emotional elements in the conversion of St. Augustine?
2. In reading St. Augustine's *Confessions* what impression does one get of intellectual life in the Fourth Century?
3. What is the central fact in St. Augustine's philosophy of history?
4. Would you suppose that St. Augustine's conception of the two "cities" influenced medieval political theory?
5. What is the purpose of anyone who writes a book of confessions?
6. How much of St. Augustine is "Rhetoric" and how much is "Poetry?"
7. Had he a passion for worship or a passion for truth?
8. What contribution did St. Augustine make to the understanding of the faculties of the soul?
9. What is the difference between the *City of God* and the *City of Man*?

## THE SONG OF ROLAND

### READING

Required: The entire poem. The best translations are by Isabel Butler (Houghton Mifflin), James Geddes (Macmillan), Joseph Bédier (into modern French, Piazza, Paris), Henri Chamard (into rhythmic, assonated verse, Colin, Paris), Petit de Julleville (into rhythmic, assonated verse, Lemerre, Paris).

### BIBLIOGRAPHY

- C. H. C. WRIGHT, *History of French Literature* (Oxford University Press), Chap. II, *The Epic*.  
 PETIT DE JULLEVILLE, *Histoire de la Langue et de la Littérature Française*, I, pp. 88-98 (Paris, 1896-99).  
 DURUY, *The History of France* (In English, Crowell, 1920).

## QUESTIONS

1. What is the subject of the *Roland*? Is it an epic of defeat?
2. What do you think of the idea that the perfect hero must perish?
3. Does the *Roland* seem to you to have been written to teach a lesson?
4. What appear to you to be the virtues and the defects of Roland and Oliver? Which one do you admire the more?
5. Can you indicate some of Roland's traits which would not occur in a modern hero?
6. Why was Roland suitable for becoming the national hero of France, as Jeanne d'Arc became the national heroine?
7. Possible reason for the hatred and jealousy between Ganelon and Roland? Is Ganelon represented as having always been a traitor?
8. Do all of the personages of the *Roland* belong to the nobility?
9. What did Roland mean by *la douce France*?
10. Historically speaking, do the Saracens of the time of Charlemagne seem more civilized than their French opponents?
11. What are the evidences of Christianity in the poem?

## THE NIBELUNGENLIED

### READING

Required: *Nibelungenlied*, English translation in the metres of the original by G. H. Needler, N. Y., 1904, (Holt). The prose version of D. B. Shumway (Houghton Mifflin Co.), and the modern German Version of Karl Simrock, are recommended.

### BIBLIOGRAPHY

C. THOMAS, *History of German Literature* (Appleton), Chaps. IV, 46 ff.

K. FRANKE, *A History of German Literature* (Holt & Co.), 1901, pp. 76-82.

JOHN G. ROBERTSON, *A History of German Literature* (Putnam's), N. Y., 1902, pp. 59-71.

THOMAS CARLYLE, "The Nibelungenlied" in *Critical and Miscellaneous Essays* (originally written for the Westminster Review, 1831; antiquated in many particulars, but still interesting.)

BAYARD TAYLOR, *Studies in German Literature* (Putnam's), 1879, pp. 100-129.

## QUESTIONS

1. Where are the events of the story localized? Which events seem to be traceable to historical facts? Which events seem to be mythical?
2. How is the heroic legend influenced by chivalry? Is the background of the poem pagan or Christian? What are the dominant motives throughout the story?
3. What differences can be detected between the first part and the second part of the story? Which part is treated with greater power and sympathy? What gives to the whole poem its unity?
4. What information does the poem afford of the Siegfried legend proper? Is Siegfried the chief hero of the story?
5. Discuss the characters of Gunther, Hagen, Kriemhild, Brünhild. Point out the bearing of the quarrel of the queens on the final catastrophe.
6. What is the significance of the Rüdiger episode? What constitutes the tragedy of his life?
7. What is the rôle of Dietrich at the close? What character does Etzel have in this poem?
8. What is the poetic form of the story? What effect has the stanza-form on the narrative? Can you point out particular instances of the minstrel-manner?
9. How is the tragic close of the story foreshadowed by the poet? Are these forebodings introduced in many parts of the poem? Is the poem fatalistic or individualistic?
10. In what sense is the *Nibelungenlied* a national epic? Is it German or Germanic?

## ST. THOMAS AQUINAS

### READING

Required: *Of God and his Creatures*, an annotated translation of the *Summa Contra Gentiles* by Joseph Rickaby. Book I, Chaps. 1-63; Book II, Chaps. 1-55; Book III, Chaps. 1-48; Book IV, table of contents and selected chapters.

Recommended: The *Summa Theologica* of St. Thomas Aquinas, literally translated by Fathers of the English Dominican Province (London, 1911-). Preface in Vol. I, pp. xxxv-lx, lxv-lxxvii. Particularly interesting passages are: Vol. I, pp. 314-334 on Predestination; Vol. XII (Part II—First Part—Second Number XLIX-LXXXIX), pp. 1-12 on Habits, 134-145 on the cardinal virtues, 354-381 on the Causes of Sin.

### BIBLIOGRAPHY

The article on St. Thomas Aquinas in any good encyclopedia. The account in the *Catholic Encyclopedia* is very comprehensive and informing.

MAURICE DE WULF, *Scholasticism, Old and New* (London, 1907).

MAURICE DE WULF, *History of Medieval Philosophy* (London, 1909).

H. RASHDALL, *The Universities of Europe in the Middle Ages*.

## QUESTIONS

1. What are the plan and purpose of the book, *Of God and his Creatures*?
2. Compare the author's method of argument with that of Plato, Aristotle, and modern philosophers.
3. What was the attitude of Aquinas toward Aristotle?
4. What is the most perfect of human pursuits, according to Aquinas?
5. Are Reason and Faith incompatible? What would St. Thomas Aquinas reply if you asserted that Science and Theology were mutually contradictory?
6. Compare the ancient views of the divine with that of Aquinas.
7. What is the nature of happiness according to Aristotle, Lucretius, Marcus Aurelius and St. Thomas Aquinas respectively?
8. What do you think of St. Thomas Aquinas as a man?
9. Was he a poet?

## DANTE

## READING

Required: *La Vita Nuova* (translated by C. E. Norton), *The New Life of Dante Alighieri*, 1867 (Houghton Mifflin), and by D. G. Rossetti, in *Dante and His Circle*, 1874, reprinted in Temple Series (Dutton). *La Vita Nuova* appears a second time in the Temple Series with the Italian and translation on opposite pages.) *Letter to Can Grande* (in Latin works of Dante, Temple Series).

*La Divina Commedia*. The best known translations in blank verse are by Cary (Everyman's Library) and Longfellow (Houghton Mifflin); in prose, by Norton (Houghton Mifflin). The notes appended to the Longfellow translation are full of literary information. The translations by Henry Johnson, Courtney Langdon (Harvard University Press), and Melville Best Anderson (World Book Company) (in *terza rima*), though not widely known, are among the best. The Temple Series prints the Italian text and the translation on opposite pages. A. J. Butler's edition (Macmillan) has the text and translation on the same page, with comments and elucidations as well.

*Inferno*.

*Purgatorio*, I; II; XVII.

*Paradiso*, XXII-XXXIII.

Recommended. *Il Convivio* (Temple Series).

## BIBLIOGRAPHY

J. F. ROWBOTHAM, *The Troubadours and Courts of Love* (Macmillan, 1895).



- E. F. GARDNER, *Dante and the Mystics*.  
C. A. DINSMORE, *Aids to the Study of Dante* (Houghton Mifflin, 1903), *Life of Dante* (Houghton Mifflin, 1919).  
P. H. WICKSTEED, *Dante and Aquinas* (Dent, 1913).  
G. SANTAYANA, *Three Philosophical Poets* (Harvard University Press).  
E. MOORE, *Studies in Dante*, Four Series (Oxford, 1896-1917; especially Second Series).  
D. G. ROSSETTI, *Dante in Verona*.  
C. H. GRANDGENT, *The Ladies of Dante's Lyrics*.

## QUESTIONS

1. What does Dante mean by *amore* (love)? Compare his idea of love with Plato and the mystics; with "courtly love"; with current uses of the word.
2. Explain the four senses in which Dante intended the *Comedy* to be read.
3. Explain the classification of sins in the *Inferno*; in the *Purgatorio*.
4. What does Dante mean when he says the Damned have "lost the good of the intellect"?
5. By what justice — if any — does Dante make flattery as a mortal sin, blacker than that of murder?
6. Criticize the following sonnet as an expression of the teachings of Dante:

*On Watts' Picture of Paolo and Francesca*

Though borne like withered leaves upon a stream,  
Faded and dead, they would not live again,  
Nor, in the hard world, face the wiles of men;  
Their past is but the haunting of a dream.

And yet they would not sleep in asphodel,  
Nor, for without remorse is their regret,  
Drink deep of bliss and utterly forget;  
Nor for all Heaven would they exchange their Hell.

And they give thanks because their punishment  
Is sealed and sure, because their doom shall be  
To go in anguish through Eternity,

Together in the never resting air.  
Beyond all happiness is their content  
Who know there is no end to their despair.

*(The Collected Poems of Maurice  
Baring, London, 1909, p. 10.)*

7. What does the word "mediaeval" mean to you?

## GALILEO

## READING

Required: J. J. FAHIE, *Galileo, His Life and Work*, (Murray, London), complete; or Karl von Gebler *Galileo Galilei and the Roman Curia*, translated by Sturge (Paul & Co., London), complete; and two of the following:

Galileo: *Nuncius Siderius* (Rivingtons, London, 1880).

Galileo: *On the Authority of Scripture in Philosophical Controversies*, p. 425. (In Salusbury's *Mathematical Collections and Translations*, Vol. I (London, 1661)).

Galileo: Introduction addressed to the "Judicious Reader," and several elective excerpts from *Four Dialogues on the two Great Systems of the World* (in Salusbury's *Mathematical Collections and Translations*, Vol. I (London, 1661)).

Galileo: *Two New Sciences, Third Day*, pp. 153-170, and the three Introductions to the volume. (Translated by H. Crew and A. De Salvio, Macmillan, N. Y., 1914.)

## BIBLIOGRAPHY

HÖFFDING, *History of Modern Philosophy* (Macmillan, N. Y., 1920), Vol. I, The Aristotelio-mediaeval World Scheme, pp. 78-83; The New Science Problem, pp. 161-164; Galileo, pp. 173-184.

E. MACH, *Science of Mechanics* (Open Court Pub. Co., Chicago, 1917), sections on Galileo, pp. 128-154 and 520-527.

48 OUTLINE OF READINGS IN IMPORTANT BOOKS

- A. D. WHITE, *History of the Warfare between Science and Theology* (Appleton, 1910), Vol. I, the sections on Galileo. (Query: What parallels do you find in White for the Galilean episode?)

QUESTIONS

1. Give a brief biographical sketch of Galileo.
2. What are the main facts concerning his education?
3. What science founded by Archimedes was furthered by Galileo, and in what specific ways?
4. From the modern viewpoint, to what science did Galileo make his greatest contribution?
5. What physics (content and method) did Galileo inherit from his philosophical and scientific predecessors?
6. Discuss Höffding's statement that "Galileo took the really decisive step by which physical science was constituted an independent science, and a high ideal for all inquiry was set up."
7. What are the main facts and significance of the trial and condemnation of Galileo by the Roman Curia?
8. What moral inference may be drawn from the recantation, and in what way does the recantation differ morally from his reverent submission to the authority of the Church as evidenced in his writings published before and after the trials of 1616 and 1632?
9. Why were other writers before and during Galileo's time who defended the Copernican theory not persecuted?

10. How many years after the publication of Copernicus' book was the Copernican theory condemned and prohibited by the Holy Office of the Inquisition?
11. Who was responsible for dragging the question of the authority of Scripture into the scientific controversies in which Galileo engaged?
12. What parallels between the Copernican and Darwinian controversies suggest themselves to you?
13. Discuss; "The persecution of thinkers by the Church has always been due to the native intolerance of the human species, and never to any peculiar intolerance inhering in religious organizations."
14. Discuss White's statement that, in the trial of Galileo, Papal infallibility was committed to an erroneous astronomical interpretation.
15. What, according to Galileo, should be the relations between "Religion" and "Science"? What support for this view did Galileo find in St. Augustine?

## GROTIUS (Hugo de Groot)

## READING

*The Rights of War and Peace.* The "Prolegomena" (in some editions called the Preface or Preliminary Remarks); Book I entire; Book II, chapters 1, 2, 5, 20, 22-26; Book III, chapters 1, 10, 11, 15, 17, 25. (There are a number of good editions in the original Latin and translations in English, French, and other modern languages. Among the English translations the most available are:—A. C. Campbell's edition, Dunne, New York and London, 1901; Whewell's abridged translation in Vol. IV of Grotius' Works, Cambridge, 1853; and a small volume of extracts published by the Grotius Society, Sweet and Maxwell, London, 1922.)

## BIBLIOGRAPHY

- W. A. DUNNING, *A History of Political Theories from Luther to Montesquieu* (Macmillan, 1905), pp. 153-191.
- H. VREELAND, *Hugo Grotius, the father of the modern science of international law* (Oxford University Press, 1917).
- C. VAN VOLLENHOVEN, *The Three Stages in the Evolution of the Law of Nations* (Nijhoff, The Hague, 1919).
- SIR JOHN MACDONNELL, editor, *Great Jurists of the World* (Little, Brown and Co., 1914), pp. 169-184.
- P. E. PRADIER-FODÉRÉ, *Essai biographique et historique sur Grotius et son temps* (Paris, 1865).
- PAUL JANET, *Histoire de la science politique* (Alcan, Paris, third edition, 1887, Vol. II), pp. 226-234.
- J. K. BLUNTSCHLI, *Geschichte des allgemeinen Staatsrechts* (Cotta, Munich, second edition, 1887), pp. 63-74.

## QUESTIONS

1. To what extent do you think was this book a product of early modern conditions, rather than of an individual philosopher's original speculations?
2. Do you consider the book intrinsically great, or does it possess merely historic significance?
3. Is war ever justifiable? Compare Grotius on this point, with a modern writer such as Lowes Dickinson, in *The Causes of International War*.
4. Why should certain practices, such as the use of poison against civilians, be prohibited in war? In sum, what is the basis of humanitarian restrictions on the methods of warfare?
5. Would you agree to the distinction which Grotius makes between laws that govern international relations in time of peace and those that are valid in war?
6. Compare Grotius' conception of natural law with Aristotle's philosophy of ethics.
7. Is Grotius' distinction between natural law (*jus naturale*) and the law of nations (*jus gentium*) tenable?
8. Would you regard Grotius as a believer in autocracy or as a democrat?
9. Is his idea of sovereignty applicable to modern states?
10. To what extent and for what purpose does Grotius draw upon (a) the Bible, (b) classical literature and history, (c) mediaeval writings, in developing his own ideas?
11. Do the fundamental ideas of Grotius possess permanent value? Do they appear to have validity today?

## MONTAIGNE

### READING

Required: From the *Essays* (conveniently available in the Everyman Edition, Dutton): That to Study Philosophy is to Learn to Die; Of the Education of Children; Of Friendship; Of Cannibals; Of Solitude; Of Experience; Of Moderation; Of Books; Apology for Raimonde de Lebonde; That the Relish of Good and Evil depends in a great Measure upon the Opinion we have of them; Of Custom; Of the Force of Imagination.

Recommended: The *Essays* entire.

### BIBLIOGRAPHY

- CHARLES-AUGUSTIN SAINTE-BEUVE, *Montaigne*, in *Causeries du Lundi*, IV. Paris (Garnier), various dates.
- RALPH WALDO EMERSON, *Montaigne*, in *Representative Men*. Boston (Houghton Mifflin), various dates.
- REV. JOHN OWEN, *Skeptics of the French Renaissance*. London (Sonnenschein), 1893.
- M. E. LOWNDES, *Michel de Montaigne*. Cambridge, 1898.
- EDITH SICHEL, *Michel de Montaigne*. London (Constable), 1911.
- JACOB FEIS, *Shakespeare and Montaigne*. London (Kegan Paul), 1884.
- JOHN M. ROBERTSON, *Montaigne and Shakespeare*. London (Black), 1909.



## QUESTIONS

1. What is a skeptic? Of what was Montaigne skeptical?
2. Were Montaigne's problems contemporary or eternal?
3. What part had Montaigne's reading in forming the pattern of his life? What does he consider the legitimate use of books?
4. Was Montaigne's withdrawal to his tower a definite renunciation of the affairs of life such as the religious orders imposed at the time? Was he in conflict with the spirit of his age?
5. Is Montaigne fully representative of the Renaissance?
6. To which is Montaigne more indebted — the classics or the middle ages?
7. Would you accept Montaigne as a moral and intellectual guide? What do you think of his system of education?
8. What is the significance, historical and otherwise, of his contrast between civilization and nature?
9. Do you consider the essay on Raimonde de Lebonde an adequate defense of religion?
10. Comment on the style and form of the essays. Did Montaigne invent the essay?
11. What relations do you find between Montaigne and Shakespeare, either in attitude or in subject-matter? Which is the larger man?

## SHAKESPEARE

### READING

Required: *Hamlet* and *Much Ado about Nothing*.

Recommended: All the plays, particularly *Macbeth*, *Antony and Cleopatra*, *Measure for Measure*, *King Lear*, *Midsummer Night's Dream*, *Romeo and Juliet*, *Henry IV*, *The Tempest*.

### BIBLIOGRAPHY

JOHN QUINCY ADAMS, *A Life of William Shakespeare* (Houghton Mifflin).

GEORGE BRANDES, *William Shakespeare* (Heinemann, 1902).

SIDNEY LEE, *Life of William Shakespeare* (Smith, Elder).

BRANDER MATTHEWS, *Shakespeare as Playwright* (Scribner's).

GEORGE SANTAYANA, in *Poetry and Religion*, "The Absence of Religion in Shakespeare" (Scribner's).

GEORGE EDWARD WOODBERRY, in *Great Writers* (Harcourt, Brace).

A. C. BRADLEY, *Shakesperian Tragedy* (Macmillan).

EDWARD DOWDEN, *The Mind and Art of Shakespeare* (London, 1875).

## QUESTIONS

1. Does Shakespeare represent his characters from the outside, as we must judge character in life, or does he give us the "psychology" of his people?
2. How much do we know about the motives of people in real life? How much about the motives of Hamlet? of his mother? of Ophelia? of the grave-digger? Benedick, Beatrice, Claudio, Hero, Don John or Dogberry?
3. How much did Hamlet's mother know about the murder of his father? How much did Hamlet think she knew? When did Benedick and Beatrice fall in love?
4. If Shakespeare represents only the surface of life, how does he seem so profound?
5. Is Shakespeare a philosopher, or is it only his characters that are philosophers?
6. Do you find any limits to Shakespeare's interest in life? What intellectual areas does he ignore?
7. Is he ever a satirist?
8. Is he interested greatly in old age? What aspects of youth does he stress?
9. Is there an essential difference between Shakespearian Comedy and Shakespearian Tragedy?
10. How essential is Shakespeare's language to the effect of his dramas? What is lost when the plays are filmed? If the language is not used to indicate the "psychology" of the characters, what is it used for?

## CERVANTES

### READING

Required: *Don Quixote*.

### BIBLIOGRAPHY

MOTTEAUX's translation in Everyman's Library.

JAMES FITZMAURICE KELLY, *Cervantes, a Memoir*.

ALBERT F. CALVERT, *Life of Cervantes*.

HENRY EDWARD WATTS, *Life of Cervantes*.

RUDOLF SCHEVILL, *Cervantes*.

GEORGE EDWARD WOODBERRY, *Cervantes*, an essay.

## QUESTIONS

1. What is the structure of the story? Has it a plot?
2. Has the story one hero or two?
3. What sides of Spanish character — and of general human nature — do Sancho and the Don represent?
4. What is peculiarly Spanish about the Don?
5. Is there a difference, in plot or in character, between the first part and the second?
6. What kinds of landscape does the Don travel through?
7. What kinds of society does he see along the road?
8. Is the Don mad? Can a madman have character?
9. In what respects does the Don differ essentially from Sancho?
10. Does the story express idealism or disillusion?

## FRANCIS BACON

### READING

Required: *The Advancement of Learning* and *The New Atlantis*. (The Everyman's Library edition contains only the *Advancement of Learning*. Both works are bound together in a convenient volume of the World's Classics Series, Oxford University Press.)

Recommended: *Bacon's Essays* (Everyman's Library). *Novum Organum*, translated by Ellis and Spedding (Routledge: New Universal Library).

### BIBLIOGRAPHY

J. SPEDDING, *The Life and Letters of Lord Bacon*, 1861, and *The Life and Times of Francis Bacon*, 1878.

T. B. MACAULAY, *Lord Bacon*.

W. R. SORLEY, *A History of English Philosophy*, Ch. 2. (Cambridge, 1920).

T. FOWLER, Introduction to an edition of the *Novum Organum* (Oxford, 1878).

JOHN DEWEY, *Reconstruction in Philosophy*, Chap. 2 (Holt, 1920).

## QUESTIONS

1. What did Bacon hope to accomplish by *The Advancement of Learning*?
2. To what extent do you think subsequent developments have proved or disproved Bacon's catalogue of the "extant" and of the "deficient" branches of learning?
3. What is the proper end or function of learning or knowledge according to Bacon, and what is its proper procedure?
4. What attitude did Bacon take toward scholastic learning?
5. What sort of learning does Bacon himself display?
6. Does Bacon appear here as a "herald" or as an example of the modern scientist?
7. What connection do you see between the *Advancement of Learning* and the *New Atlantis*?
8. Is the *New Atlantis* meant to be a Utopia?
9. How does the *New Atlantis* illustrate Bacon's idea of the "empire of man over nature"?
10. Is there a general resemblance between "Solomon's House" and a modern institution of research?
11. Do you see any significance in the picturesqueness of Bacon's style in general, and in particular of such expressions as "merchants of light," "mystery-men," "pioneers," "lamps," "interpreters of nature" (*New Atlantis*)?

## DESCARTES

### READING

Required: *Discourse on Method* (Everyman's Library, Dutton, or the Open Court Publishing Co., Chicago).

Recommended: *Meditations on the First Philosophy* (Everyman's Library).

*Philosophical Works*, 2 vols., translated by Haldane and Ross (1911), *passim*.

### BIBLIOGRAPHY

K. FISHER, *Descartes and His School*.

N. K. SMITH, *Studies in the Cartesian Philosophy*.

J. IVERACH, *Descartes, Spinoza and the New Philosophy*.

R. B. OWEN, *Truth and Error in Descartes* (Columbia Studies in the History of Ideas).

B. SPINOZA, *Cogitata Metaphysica* (translated by Britan): an exposition and criticism of the Cartesian philosophy. Also, Spinoza's letters.

G. LEIBNIZ, *Philosophical Works*; translated by Duncan (Sections on the Cartesian philosophy).

SEDGWICK-TYLER, *History of Science*.

CAJORI, *History of Mathematics*.

WHITEHEAD, *Introduction to Mathematics* (Chapter on Analytical Geometry).

D. E. SMITH, *History of Modern Mathematics*.



## QUESTIONS

1. What was Descartes' method? From what intellectual discipline was it derived? To what did he apply it? With what success?
2. What is the significance of the fact that the earliest philosophers of modern times, Bacon and Descartes, were so intensely interested in questions of method?
3. What was Descartes' great intellectual discovery?
4. What are the significant traits of the analytical geometry for a mathematician? for a philosopher? for Descartes?
5. What does Descartes mean by an idea, by a clear and distinct idea? Give examples of clear and distinct ideas. Why is Descartes so interested in certainty?
6. What clear idea brings Descartes' skeptical procedure to a halt? What further truths does Descartes deduce from this first principle?
7. State the argument for Descartes' distinction between body and mind, for the existence of the external world, and for the existence of God.
8. What is Descartes' dualism? Why has it been considered historically the most important principle of the Cartesian philosophy? What is Spinoza's treatment of the Cartesian dualism?
9. Why does Descartes describe an imaginary world in the Fifth Book of the *Discourse*? What are the most outstanding features of this world?
10. Judging by Descartes' provisional moral code, to what ancient school of ethical thought would Descartes have belonged by temperament?

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11. What does the *Discourse* reveal concerning Descartes' personality? What are Descartes' views on education, books, travel, toleration, teachers, disputation, intellectual proselytizing, seclusion and repose?
12. What are the mediaeval and modern elements in Descartes' philosophy? What is Descartes' attitude toward the Church, toward Aristotle and the Ancients, toward his Scholastic teachers?
13. In what way is Descartes the type of renaissance man? What renaissance qualities has he in common with Montaigne, for instance?
14. Considering the *Discourse* as an intellectual autobiography, appraise Descartes' life in the light of the Aristotelian ideal of the life of reason?
15. Estimate Descartes as a physicist, a mathematician and a philosopher? Would Descartes have called himself a scientist or a philosopher? What is he, preëminently, for us, and why?

## THOMAS HOBBES

## READING

Required: *The Leviathan* (Everyman Edition, Dutton; or an edition published by the Oxford University Press), Chapters 46, Introduction, 1-18, 21, 26-32, 39, 43, Review, and Conclusion.

## BIBLIOGRAPHY

F. J. E. WOODBRIDGE, *The Philosophy of Hobbes in Extracts and Notes Collected from his Writings*.

LESLIE STEPHEN, *Hobbes*.

A. E. TAYLOR, *Thomas Hobbes*.

Essays by JOHN DEWEY, H. G. LORD, and A. G. BALZ in *Studies in the History of Ideas*, Columbia University Press, 1918.

## QUESTIONS

1. In what ways is Hobbes a modern philosopher? How does he differ from the "philosophy-schools of Christendome" in regard to aims and methods?
2. Compare and contrast him with Lucretius on the subjects of body and mind, sensations, emotions and thoughts, religion, moral attitude, the relation of the individual to society.
3. What importance had the questions of the nature of mind, innate ideas, and the independent existence of

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universal concepts? What theological and metaphysical implications would you draw from Hobbes' position on these points? Does he follow them out consistently? How does he differ from Descartes?

4. What are his opinions on religious belief and conformity, tolerance, the relation of the church to the individual subject and to the state? How does he justify them? How are they related to nationalism and the Reformation?
5. To what extent are his theories of the state of nature and the origin of government borne out by modern historical knowledge? To what practical inferences did these theories lead him in regard to the divine right of kings and the right of subjects to revolution? What relations did they have to his personal fortunes and to the events of his time? Are any other inferences possible from these same assumptions?
6. What are rights of nature? Would a modern reformer appeal to them in criticising social institutions?
7. What are laws of nature, and some particular laws of nature? What other bases for moral and political philosophy have been used, and what is the importance of starting from natural law?

## JOHN MILTON

## READING

Required: *Paradise Lost*.

Recommended: *Paradise Regained* and *Samson Agonistes*.

## BIBLIOGRAPHY

W. P. TRENT, *John Milton* (Macmillan, 1899).

WALTER RALEIGH, *Milton* (Putnam, 1900).

DAVID MASSON, *The Life of John Milton* (six vols., London, 1877-96).

GEORGE EDWARD WOODBERRY, in *The Torch* and in *Great Writers* (Harcourt, Brace).

*The Prose Works of Milton* (Bohn Library), 5 vols.

QUESTIONS

1. Who is the hero of *Paradise Lost*?
2. Does the whole story of the poem illustrate the subject announced in the opening lines?
3. Do Adam's speeches to Eve seem dogmatic and tiresome? Did they seem so to Eve? If they did, do you think Milton had a sense of humor?
4. Are Adam and Eve more interesting before or after the Fall? Is Adam ever glad he committed the sin?
5. Who is the more generous, Adam or Eve?
6. In what passages does Milton speak of himself?
7. On what occasion does he discuss the Ptolemaic and the Copernican theories? What is his purpose in discussing them?
8. What ideals you think Milton genuinely believed in are represented in Eden?
9. How far does Milton represent God as an ideal character?
10. Does Satan show any virtues?
11. If Milton had difficulty in representing God and Satan as he would have liked, was the difficulty theological or artistic?

## MOLIERE (Jean-Baptiste Poquelin)

## READING

Required: *On Comedy and the Comic Spirit* (George Meredith). *Les Précieuses ridicules*. *Le Bourgeois gentilhomme*. *Le Misanthrope*. *Tartufe*. *L'Avare*.

Recommended: *Don Juan*. *L'Ecole des femmes*. *Georges Dandin*. *Le Malade imaginaire*.

(An English text of all the above plays, translated by Katherine Prescott Wormley, is contained in the six volume edition of Molière published by Little, Brown & Co., Boston. Most are also procurable as single plays in Bell's *Translated Classics*, London. The most convenient French edition is the one volume *Théâtre choisi de Molière* (Hachette). For the complete text of all the plays consult the (Hachette) *Oeuvres* in eleven volumes.)

## BIBLIOGRAPHY

BRANDER MATTHEWS, *Molière* (Scribner's, New York, 1910).

RÉMY DE GOURMONT, *Decadence* (See essay bearing this title, Harcourt, Brace & Co., New York, 1921).

JULES LEMAITRE, *Impressions de théâtre*, t. I, III, and V. (Paris, 1888-1920.)

FERDINAND BRUNETIÈRE, *Études critiques*, t. I and IV. (Paris, 1888-1907.)

## QUESTIONS

1. In what ways are the plays of Molière like or unlike those of Aristophanes, Shakespeare, and Shaw? In this comparison consider especially personality, comic force, construction, and dependence on verbal effects.
2. Does Molière seem to be angry with the vices and foibles of his time?
3. How near to tragedy are his comedies?
4. Are there any villains in the plays?
5. Do you find examples of pathos?
6. How frequently does Molière rise to high comedy in the Meredithian sense?
7. What non-dramatic writers in the Honors reading list does he resemble most in ideas and point of view?
8. To what extent was the content of his plays influenced by the necessity of pleasing his audience and patrons?
9. How much do you think a dramatist owes to his own genius, and how much to the limitations of his theatre and actors?
10. Whose plays are the closer to us, Molière's or Shakespeare's?



## JOHN LOCKE

## READING

Required: *Essay Concerning Human Understanding*, Bohn Edition, 2 vols. Fraser edition, 2 vols. *Epistle to the Reader*, Bk. I, chs. 1, 2, 3; Bk. II, chs. 1, 2, 6, 7, 23-33; Bk. III, chs. 1, 2, 3, 10, 11; Bk. IV, chs. 1, 2, 5-14, 17-20.

Recommended: *Essay on Toleration*.  
*Two Treatises on Government*.  
*Conduct of the Understanding*.  
*The Reasonableness of Christianity*.  
*Some Thoughts Concerning Education*.

## BIBLIOGRAPHY

- S. ALEXANDER, *Locke* (London, 1908).  
S. P. LAMPRECHT, *Moral and Political Philosophy of John Locke* (New York, 1918).  
H. R. F. BOURNE, *The Life of John Locke* (Harper's, 1876), 2 vols.  
JAMES GIBSON, *Locke's Theory of Knowledge* (Cambridge, 1917).  
W. A. DUNNING, *History of Political Theories from Luther to Montesquieu* (N. Y., 1905).

QUESTIONS

1. To what conclusions does Locke come regarding the problems which were the immediate occasion of the essay?
2. What is Locke's account of the origin of human knowledge?
3. What is Locke's account of the extent of human knowledge?
4. What is Locke's account of the certainty of human knowledge?
5. Why do you suppose Locke was so concerned about refuting the belief in "innate ideas"?
6. Why did his contemporaries regard him as having done for the mind what Newton did for nature?
7. What is the place of Book III in the general structure of the essay?
8. What is the significance of the chapters on "Faith and Reason" and on "Enthusiasm"?
9. Do you see what basis this Essay gives for idealism? for scepticism?
10. Do you see why Locke has been called the "father of modern psychology"?
11. What is Locke's picture of the world *beyond* our ideas? Cf. St. Thomas Aquinas.
12. Why may Locke be considered an outstanding figure in the development of political theory?

## MONTESQUIEU

## READING

*The Spirit of the Laws* (translated by Thomas Nugent; revised edition by J. V. Prichard, 2 vols., London, 1878 or 1902, Bohn's Standard Library). Especially Author's Preface and Books I-V, VII-VIII, XI-XII, XIV-XIX.

## BIBLIOGRAPHY

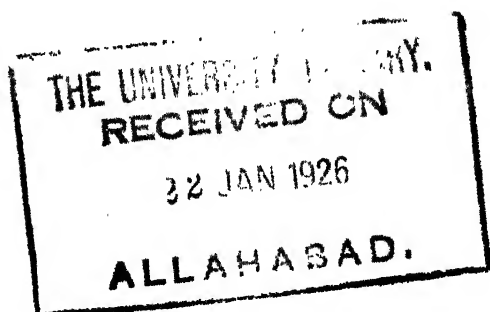
- C. L. DE MONTESQUIEU, *Persian Letters* (translated by J. Davidson, London, 1899, 3 vols).
- W. A. DUNNING, *History of Political Theories from Luther to Montesquieu* (New York, 1905), ch. XII.
- SIR C. ILBERT, *Montesquieu* (Clarendon Press, 1904, 46 pp.).
- A. SOREL, *Montesquieu* (translated by G. Masson; London, 1887).
- LOUIS VIAN, *Histoire de la vie et des oeuvres de Montesquieu* (Paris, 1879).
- F. BRUNETIÈRE, *Études critiques sur l'histoire de la littérature française*. Vol. IV, pp. 243-265.
- E. FAGUET, *La politique comparée de Montesquieu, Rousseau et Voltaire* (Paris, 1902, 297 pp.).
- P. JANET, *Histoire de la science politique dans ses relations avec la morale* (Paris, 3rd edition, 1887), Vol. II, pp. 322-399.
- E. P. DARGAN, *Aesthetic Doctrine of Montesquieu* (Baltimore, 1907).
- V. KLEMPERER, *Montesquieu* (Heidelberg, 1914, 2 vols. in

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*Beiträge zur neueren Literaturgeschichte, neue folge, hefte VI-VII).*

J. DEDIEU, *Montesquieu et la tradition politique anglaise en France; les sources anglaises de "l'Esprit des lois."* (Paris, 1909, pp. 396.)

J. K. BLUNTSCHLI, *Geschichte der neueren Staatswissenschaft, allgemeines Statsrecht und Politik* (3rd edition, Munich and Leipzig, 1881), pp. 298-316.



## QUESTIONS

1. What is the significance of Montesquieu's title?
2. What is the purpose of the question, what are laws?
3. Why should the laws of a monarchy be different from those of a republic?
4. Has the progress of material civilization in any way invalidated Montesquieu's views as to the sort of country best suited for republican government?
5. May Montesquieu be regarded as a disciple of Aristotle? Of Hobbes, or any other English philosopher?
6. What is the influence of geographic environment on political and social institutions?
7. Why should education be adapted to the prevailing form of government?
8. To what practical conclusions, if any, does Montesquieu's book lead the reader?
9. Which of Montesquieu's ideas would appear to have been the most influential in the revolutions of the eighteenth century?
10. What are the most striking features of Montesquieu's doctrine on liberty, as contrasted with the conditions under which he lived?
11. How do Montesquieu's economic doctrines (Books XX-XXII) harmonize with his political ideas?
12. How do Montesquieu's views on the questions of woman's rights compare with ancient Greek, medieval Christian, and modern feminist attitudes?
13. Is Montesquieu's classification of the forms of government and of the principles of each form at all applicable or significant today? In other words, is it an historical document, or an intellectual achievement of permanent value?

## VOLTAIRE

### READING

Required: *Candide* (Modern Library, Boni & Liveright),  
*Toleration and Other Essays*, translated by Joseph  
 McCabe; *Voltaire in his Letters*, by S. G. Tallentyre  
 (Murray, London).

Recommended: *Philosophical Letters, Philosophical Dic-  
 tionary* (in any available text or translation).

### BIBLIOGRAPHY

S. G. TALLENTYRE, *Voltaire* (Putnam, 1919).

T. CARLYLE, *Mixed Essays* (Voltaire).

JOHN MORLEY, *Voltaire* (a reply to Carlyle's attack;  
 Macmillan, 1903).

JAMES PARTON, *Life of Voltaire*, 2 Vols. (Houghton Mifflin,  
 1881).

G. LANSON, *Voltaire*. (Paris, 1906.)

DESNOIRESTERRES, *Voltaire et la Société Française*, 8 vols.  
 (Paris, 1871.)

## QUESTIONS

1. In what ways did Voltaire find himself in conflict with his times?
2. Were Voltaire alive today would he be any more satisfied with the world than he was in the 18th century?
3. What means did Voltaire choose in his attempt to improve his times?
4. With Voltaire, did any essentially new thing come into the world?
5. What are the main objects of Voltaire's satire? Is he attacking them in the interests of anything else?
6. Of what kind of people does Voltaire seem to approve? What qualities does he find admirable?
7. Is Voltaire rightly called a champion of tolerance? Of what is he tolerant? Of what is he intolerant?
8. Why does Voltaire ridicule the Church? What are his objections to the doctrine of Providence?
9. Is Voltaire an atheist? Has he a religion of his own, and if so what is it?

## JEAN-JACQUES ROUSSEAU

### READING

Required: *Discourse on Inequality* (Everyman's Library, Dutton).

*Confessions* (Knopf, 1923).

Recommended: *Émile* (especially *Of Travel* and *The Creed* — (Everyman's edition, Dutton), pp. 214 to end, and 228-278).

### BIBLIOGRAPHY

BABBITT, *Rousseau and Romanticism* (Houghton Mifflin, 1919).

T. DAVIDSON, *Rousseau and Education* (Scribner's, 1898).

J. MORLEY, *Rousseau* (London, 1873).

J. TEXTE, *Jean J. Rousseau and the Cosmopolitan Spirit in Literature*.

FREDRIKA MACDONALD, *Rousseau* (London, 1906, 2 vols).

L. DUCROS, *Rousseau*, 3 vols. (Paris, 1908-18).

H. BEAUDOIN, *Rousseau*, 2 vols. (Paris, 1891).



## QUESTIONS

1. In what ways did Rousseau find himself in conflict with his times?
2. Was the opposition between Rousseau and Voltaire founded on anything deeper than temperamental differences?
3. What in the complexion of modern life, is represented in Rousseau?
4. Rousseau wrote: "I am not made like anyone I have been acquainted with, perhaps like no one in existence." Discuss this pronouncement.
5. What would have been Aristotle's probable judgment upon Rousseau?
6. Do you regard the *Confessions* as truth or as romance?
7. Wherein does Rousseau's sincerity lie?
8. What fundamental problems of human nature does Rousseau raise, and how does he solve them?
9. What does Rousseau mean by "the natural," and how does his conception of it change?
10. What bearings do Rousseau's theories have upon representative government? Upon revolution? Upon state socialism?
11. What does "freedom" mean for Rousseau? How can he speak of "forcing men to be free?"

## EDWARD GIBBON

### READING

Required: *History of the Decline and Fall of the Roman Empire* (World's Classics, Oxford), Chaps. 11, 15, 16, 20, 23, 24, 71.

Recommended: The entire *History*.  
*The Autobiography of Edward Gibbon* (Dutton).

### BIBLIOGRAPHY

*Dictionary of National Biography*, Article "Gibbon."

J. H. ROBINSON, *The New History* (Macmillan, 1912), Chap. VI.

T. R. GLOVER, *The Conflict of Religions in the Early Roman Empire* (London, Methuen, 1909).

PHILIP SCHAFF, *History of the Christian Church* (Scribner, 1889), Vol. II, Chap. I.

J. ALZOG, *Manual of Universal Church History* (translated by F. J. Pabisch and T. S. Byrne, Cincinnati, Clarke, 1903), Vol. I, especially pp. 254-262, 454-461.

*Catholic Encyclopedia*, article on "Constantine the Great."

## QUESTIONS

1. To what qualities does Gibbon's work owe its fame?
2. Is there any general thesis or purpose running through the work?
3. Do you think Gibbon was interested in his subject for its own sake, or selected it as an appropriate means of conveying his philosophy of life?
4. In Chapters XV and XVI is Gibbon fair toward the early Christians?
5. Would Gibbon be considered a "scientific" historian today?
6. Is his History valuable as a standard and reliable reference work or as a masterpiece of historical literature?
7. What did Gibbon mean when he said, "I have described the triumph of Christianity and of barbarism"?
8. Is the growth of Christianity adequately explained by the five causes which Gibbon assigns?
9. Why were the Christians persecuted by the Roman emperors?
10. Is there any irony or sarcasm in Gibbon's discussion of the rise and persecution of Christianity?
11. What conception did Gibbon have of the nature and purpose of History?
12. If you were informed that Gibbon is less popular today than formerly, would you attribute the decline of his popularity to a change of literary taste, or of historical standards, or to a diminished interest in the religious controversies of the eighteenth century?

## ADAM SMITH

### READING

Required: *The Wealth of Nations* (Everyman's Library, two vols.) Introduction, Book I, Chap. I-VI inc., Book II, Chap. III, Book III, Chap. I, Book IV, Chap. I and II.

Recommended: The Whole.

### BIBLIOGRAPHY

GIDE AND RIST, *History of Economic Doctrines*; Chap. II, (Heath, 1916).

O. F. BOUCKE, *The Development of Economics*; pp. 72-91 (Macmillan, 1921).

S. N. PATTEN, *The Development of English Thought*; pp. 226-243. Also if possible the whole of Chaps. III and IV (Macmillan, 1899).

JOHN RAE, *Life of Adam Smith* (London, 1895).

L. L. PRICE, *Political Economy in England*, Chap. I, (Methuen, London, 1903).

F. W. HIRST, *Adam Smith* (Macmillan, 1904).

R. B. HALDANE, *Life of Adam Smith* (Scott, London, 1887).

## QUESTIONS

1. Why was the book called *The Wealth of Nations*?
2. What commercial and industrial factors could have led a moral philosopher to write a book on political economy?
3. What seems to have been Smith's preparation for writing it?
4. What were the assumptions that seem to us most prominent in the under structure of his work?
5. What was Smith's notion of the way in which a nation might become prosperous? Do his ideas have a modern sound to us?
6. What was the method by which he arrived at what we would now call economic principles?
7. What, in their main outlines, were these principles?
8. To what extent have they been superseded in modern economic theory?

## IMMANUEL KANT

### READING

Required: *The Critique of Pure Reason* (translated by Max Mueller, Macmillan, 1881) pp. 687-708, 15-39, 40-44, 66-67, 77-106, 192-212, 238-251, 339-412, 459-516, 565-666, 683-686, v-x.

Recommended: *Prolegomena to Every Future Metaphysic*, translated by Paul Carus (Open Court, 1902). *Kant's Theory of Ethics*, the principal ethical writings translated by T. K. Abbott. *The Critique of Judgment*, translated by J. H. Bernard, Longmans, 1895.

### BIBLIOGRAPHY

F. ADLER, *The Ethics of Kant in Studies in Honor of William James* (Longmans, 1908).

E. CAIRD, *The Critical Philosophy of Kant* (New York, 1889).

N. KEMP-SMITH, *A Commentary on Kant's Critique of Pure Reason*.

J. ROYCE, *The Spirit of Modern Philosophy* (Houghton Mifflin, 1892); *Lectures on Modern Idealism* (Yale, 1919).

J. WARD, *A Study of Kant*.

J. WATSON, *The Philosophy of Kant Explained; Selections from Kant* (Maclehose, 1908).

## QUESTIONS

1. What does the phrase "critique of pure reason" mean?
2. By what test, according to Kant, can we determine whether or not our knowledge is scientific?
3. What does Kant mean by metaphysics? Has it been a science? Why is a critique of pure reason necessary to determine whether it can become one?
4. Explain what Kant means by the following phrases or statements:
  - (a) transcendental aesthetic.
  - (b) *a priori*.
  - (c) the phenomenal and the noumenal.
  - (d) forms of sensuous intuition.
  - (e) practical reason.
  - (f) "Objects must conform to our mode of cognition."
  - (g) "All speculative knowledge of reason is limited to objects of experience."
  - (h) "I had to remove knowledge in order to make room for belief."
5. Discuss Kant's philosophy as an attack upon dogmatism; upon scepticism; upon idealism.
6. According to Kant, how does his critique affect the belief in freedom, God, and immortality?
7. Why is Kant regarded as both an "all destroyer" and an "all reconciler"?
8. How does Kant get around the dilemmas which he calls the "antinomies of the pure reason?"
9. What do you think of Kant's way of solving the philosophical problems of his age?

## GOETHE

### READING

Required: *Faust*, Parts I and II, translated by A. G. Latham (Everyman's Library, Dutton), or, better, by Bayard Taylor (Houghton, Mifflin & Co.) in the original metres.

### BIBLIOGRAPHY

Historical Setting:

C. THOMAS, *History of German Literature* (Appleton), XIV-XVIII.

K. FRANCKE, *History of German Literature* (Holt), Chaps. VIII, IX.

Biography:

JAMES SIME (London-Scott).

C. THOMAS, *Goethe* (Holt).

A. BIELSCHOWSKI, *Goethe*, 3 vols., translated by W. A. Cooper (Scribner).

Criticism (cf. also 1 and 2 above):

C. THOMAS, *Introduction to Faust*, I and II (Heath).

W. G. COUPLAND, *The Spirit of Goethe's Faust* (London-Bell).

THOS. DAVIDSON, *The Philosophy of Goethe's Faust* (Ginn).

GEORGE SANTAYANA, *Three Philosophical Poets* (Harvard University Press) pp. 139-199.



## QUESTIONS

1. What contrasts in dramatic structure can be noted in the two parts? What differences in poetic style?
2. What characters are common to both parts? How is the action interlocked?
3. What is the cause of Faust's discontent with life? Why does he not carry out his purpose of suicide?
4. Define the contrast between Faust and Mephistopheles. What is the difference between the hero's aspirations and that which Mephistopheles has to offer?
5. What devices are employed to resolve the philosophical poem into a love tragedy? Is the Gretchen tragedy dramatically complete in itself? How far is it a necessary stage in the development of the work as a whole?
6. How is Faust brought back to life and action at the beginning of Part II? What evidence is there of repentance? of ennobled ideals?
7. What is the dramatic purpose of the Carnival masquerade? How is Act I linked with the action in the second and fourth acts?
8. What three lines of action run through the classical Walpurgis Night? What evidence is there of Goethe's interest in geology and biology?
9. What part does the Helena episode play in Faust's search for happiness? How does Goethe seek metrically to create a classic atmosphere?
10. What is Faust's last earthly ambition? Does it indicate altruism of character? What is his final creed of life?

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11. What shifting of religious ideas do we find in the work? Contrast the heaven of the Prologue with that of the last scene. Contrast Faust's answers to Gretchen's catechizing with the final chorals.
12. Does Mephistopheles win his bet with the Lord? Has the devil a just claim to Faust's soul?
13. Is Faust's final salvation accomplished through elements in his character or through a mere act of divine grace? What is the meaning of the "eternal womanly"?
14. What formula does Goethe find for human happiness?

## AMERICAN STATE PAPERS

## READING

Required: *The Declaration of Independence* (preferably in edition by Carl Becker, Harcourt, Brace & Company). *The Constitution of the United States* (any edition). *The Federalist*, P. L. Ford ed., N. Y., 1898, or Everyman edition). Papers I, XXIII-LXXXV.

## BIBLIOGRAPHY

CHARLES A. BEARD, *Economic Interpretation of the Constitution*, New York, 1913.

CHARLES A. BEARD, *Economic Origins of the Jeffersonian Democracy*, New York, 1915.

CARL L. BECKER, *Declaration of Independence*, New York, 1922.

CARL L. BECKER, *Eve of the Revolution*, New Haven, 1918.

EDWARD CHANNING, *History of the United States*, Vol. III, New York, 1905-1921.

MAX FARRAND, *Fathers of the Constitution*, New Haven, 1921.

HENRY J. FORD, *Alexander Hamilton*, New York, 1920.

H. FRIEDENWALD, *Declaration of Independence*, New York, 1904.

ALEXANDER HAMILTON, *Works*, edited by H. C. Lodge, New York, 1904.

THOMAS JEFFERSON, *Writings*, edited by P. L. Ford, New York, 1892-1899.

88 OUTLINE OF READINGS IN IMPORTANT BOOKS

ANDREW C. McLAUGHLIN, *Confederation and Constitution*, New York, 1905.

CHARLES E. MERRIAM, *History of American Political Theories*, New York, 1903.

DAVID S. MUZZEY, *Thomas Jefferson*, New York, 1918.

ARTHUR M. SCHLESINGER, *New Viewpoints in American History*, New York, 1922.

GERTRUDE ATHERTON, *The Conqueror* (New York, 1916).

QUESTIONS

1. By whom and for what purpose were the *Federalist* papers written?
2. What was Hamilton's conception of Liberty and upon what was it based?
3. What ideas did the authors of the *Federalist* entertain in regard to political parties?
4. To what particular group did the authors of the *Federalist* address their basic arguments in favor of the ratification of the Constitution?
5. What, in the opinion of the *Federalist*, was the basis of all government?
6. Enumerate the benefits of the Federal System as stated by the *Federalist*?
7. How would the Courts in the opinion of the *Federalist* safeguard liberty?
8. What criticisms of the Constitution did the *Federalist* aim to meet?

9. In what respects has the political and economic philosophy expressed in the *Federalist* undergone modification since 1789?
10. Do the *Constitution* and the *Declaration of Independence* illustrate two different political tendencies? How?

## VICTOR HUGO

### READING

Required: *Les Misérables*, or *Notre Dame*.

Recommended: *Toilers of the Sea*.

### BIBLIOGRAPHY

These novels are found in Everyman's Library.

A. F. DAVIDSON, *Victor Hugo, His Life and Work*.

ALFRED BARBOU, *Victor Hugo*.

LÉOPOLD MABBILLEAU, *Victor Hugo*.

## QUESTIONS

1. From what range of society are Hugo's characters drawn?
2. To what extent, and in what ways, is Hugo's own personality felt in the story?
3. Is Hugo a novelist, a poet, or an orator?
4. In which of his social sympathies does he seem modern?
5. Has he a conception of society as a whole?
6. Has he a political sense—an interest in government or in national destinies?
7. Is his view of life tragic or melodramatic?
8. Has he any sense of humor?
9. Do his people or his plots interest us most?
10. In what respects does he seem French?

## GEORG W. F. HEGEL

### READING

Required: *The Philosophy of History*, translated by J. Sibree, Introduction and Part IV. (Bohn Library.)

Recommended: *Phenomenology of the Spirit*, translated by J. Baillie, especially pp. 163–219 (London, Macmillan, 1910).

*Science of Right*, translated by S. Dyde (London, Bell, 1896).

### BIBLIOGRAPHY

E. CAIRD, *Hegel* (London, Blackwood, 1911).

G. S. MORRIS, *Philosophy of the State and of History* (Chicago, Griggs, 1887).

J. H. STERLING, *The Secret of Hegel* (London, 1865).

J. ROYCE, *The Spirit of Modern Philosophy* (Houghton Mifflin, 1892), *Lectures on Modern Idealism* (Yale, 1919).

B. BOSANQUET, *The Philosophical Theory of the State* (Macmillan, 1920).

T. H. GREEN, *Principles of Political Obligation* (Longmans, 1913).



QUESTIONS

1. Compare Hegel's interest in history and his treatment of it with that of Herodotus and Thucydides, St. Augustine, H. G. Wells.
2. Contrast the Hegelian world-view with the 18th century idealization of physical laws (the Newtonian universe) and with Kant's two worlds.
3. Characterize Hegel's interest in history: in what respects is it scientific? dramatic? political? moral? theological? philosophical? Illustrate each aspect.
4. What is the rôle of freedom in Hegel's view of history, and what does he mean by it? Trace the "evolution of true inwardness," contrasting Greece and the German world.
5. Discuss Hegel's view that: Of institutions one should ask, not "Are they good or bad?" but "How do they fit into the logic of the situation"? What is Hegel's view of logic? of reason? of historic method?
6. What does Hegel mean by:
  - Universal History.
  - Philosophical History.
  - World-Historical Individuals.
  - "Reason is the sovereign of the world."
  - "Reason is infinite material as well as infinite power."
  - "The real world is as it ought to be."
7. What can you say of Hegel as an historian? as a stylist?
8. What is a philosophy of history?
9. Why is Hegel's philosophy of history a classic?

## SIR CHARLES LYELL

### READING

Required: *The Principles of Geology*.

Recommended: *The Antiquity of Man*.

### BIBLIOGRAPHY

H. F. CLELAND: *Geology, Physical and Historical*.

ARCHIBALD GEIKIE: *The Founders of Geology*.

J. W. GREGORY: *The Making of the Earth*. Holt, 1912.

J. W. JUDD: *The Coming of Evolution*. Cambridge, 1912.

KARL VON ZITTEL: *History of Geology and Paleontology*.  
Scribner's.

## QUESTIONS

1. What fundamental geological theory did Lyell's work supplant?
2. Who were Hutton and Playfair, and what is their significance?
3. What factors in the general intellectual tradition made the cataclysmic theory congenial?
4. What does uniformitarianism mean?
5. What kind of facts did Lyell use to prove his theory?
6. What change in men's ideas of time and temporal processes did Lyell's work usher in?
7. What change in men's ideas of the antiquity of man did his work lead to?
8. What change in men's ideas of causation and explanation did his work imply?
9. To what controversies did the "gaps" in the fossil series lead and what was Lyell's attitude toward these?
10. Is the tone of this work polemic?
11. What evidence is there in it that Lyell's interests went beyond geology?

## BALZAC

### READING

Required: *Old Goriot*.

Recommended: *Eugenie Grandet*, *Cousin Pons*, *Rise and Fall of César Birotteau*.

### BIBLIOGRAPHY

These novels and several others are available in Everyman's Library.

EMILE FAGUET, *Balzac*.

*Life*, by Frederick Wedmore.

FERDINAND BRUNETIÈRE, *Honoré de Balzac*.

*The Lesson of Balzac*, a lecture, by Henry James.

## QUESTIONS

1. From what class of society does Balzac choose his characters?
2. What special types does he seem to like or dislike?
3. Is his power in the making of plot or in the drawing of character?
4. What kind of plot does he construct?
5. If you like Balzac, what kind of pleasure do you find in his books?
6. If you dislike Balzac, for what do you dislike him?
7. Are his novels an unprejudiced portrait of society, or do you feel in them a social philosophy?
8. Do his novels present a tragic solution of life, a satiric, or a comic?
9. What types of women does he portray?
10. What kind of love story does he tell?

## THOMAS MALTHUS

### READING

Required: Parallel chapters from the first and second editions of an *Essay on the Principle of Population*, (Macmillan, 1916, pp. 134, or the Everyman edition or recommended reading).

Recommended: *Essay on the Principle of Population*, London, 1798.

*Essay on the Principle of Population*, London, 1803.

*Essay on the Principle of Population*, London, 1890.

Edited by G. T. Bettany.

*Principles of Political Economy* (London, 1820).

Introduction.

### BIBLIOGRAPHY

J. BONAR, *Malthus and His Work* (Macmillan, 1885).

C. R. DRYSDALE, *The Life and Writings of Thomas R. Malthus*. (London, 1892.)

C. GIDE & C. RIST, *A History of Economic Doctrines from the Time of the Physiocrats*, pp. 120-137. (Heath, 1915.)

L. H. HANEY, *History of Economic Thought*, pp. 191-211. (Macmillan, 1920.)

L. L. PRICE, *A Short History of Political Economy in England from Adam Smith to Arnold Toynbee*, pp. 36-60. (Methuen, 1896.)

S. N. PATTEN, *The Development of English Thought*, pp. 296-303. (Macmillan, 1899.)

L. STEPHEN, *English Utilitarians*, Vol. II, pp. 137-185. (Putnam, 1901-4.)

ÉLIE HALÉVY, *La Formation du Radicalisme Philosophique*.  
(Paris, 1901-4.)

*The Population Problem*, A Study in Human Evolution,  
Carr-Saunders. (Oxford Press, 1922.)

#### QUESTIONS

1. What seems to have led Malthus to make a study of the principles of population?
2. Why was Malthus interested in proving that population tends to outstrip food supply?
3. What classification does Malthus make of the checks to population? What check does he prefer? Why?
4. What would be the attitude of Malthus toward birth control?
5. To what extent have the pessimistic forebodings of Malthus been realized in the last century?
6. Does the fact that population has not greatly increased in many European countries, while at the same time food supply has rapidly increased, prove that the reasoning of Malthus was fallacious?
7. Describe the attitude of Malthus toward organized charity.
8. Describe the parts, which, according to Malthus' belief, the state and the individual should play in promoting human happiness.
9. Why is the name of Malthus always connected with the school of "Economic liberals"?
10. What doctrines of the classical economists can be found in the *Essay on Population*?

## JEREMY BENTHAM

### READING

Required: *An Introduction to the Principles of Morals and Legislation.* (Oxford University Press, 1907.)

### BIBLIOGRAPHY

GRAHAM WALLAS, *Jeremy Bentham*, in *Political Science Quarterly*, March, 1923.

C. M. ATKINSON, *Jeremy Bentham, His Life and Work* (London, Methuen and Co., 1905; 247 pages).

*Dictionary of National Biography*, article "Bentham."

SIR LESLIE STEPHEN, *The English Utilitarians* (N. Y. and London, 1900), Vol. I, Chapters V-VI.

W. A. DUNNING, *History of Political Theories from Rousseau to Spencer* (Macmillan, N. Y., 1920), pp. 207-247.

WILLIAM GRAHAM, *English Political Philosophy from Hobbes to Maine* (Arnold, London, 1914), pp. 174-270.

JOHN DEWEY and JAMES H. TUFTS, *Ethics* (Holt, N. Y., 1908), chapters XIV-XV.

ÉLIE HALÉVY, *La Jeunesse de Bentham* (Paris, 1901).



## QUESTIONS

1. Why does Bentham regard the "principle of utility" as the very "foundation" of his work?
2. Does Bentham's acceptance of the principle of utility make his ethical system fundamentally different from that of Aristotle or of Aquinas?
3. Is Benthamite Utilitarianism anything more than a modern version of Epicureanism?
4. Is Bentham's original contribution found chiefly in his treatment of psychology, of ethics, or of law?
5. Is it true that Bentham "found Jurisprudence a gibberish and left it a science"?
6. Is Bentham's method of attacking the problems of ethics and justice similar to the methods of modern natural science, or is it essentially the method of ancient Greek dialectics?
7. Is Bentham's point of view fundamentally antagonistic to "religion" in general or to Christianity?
8. What would Bentham have thought of Plato's *Republic* or of More's *Utopia*?
9. How would Bentham's work be criticised by Grotius; by Hobbes; by a contemporary psychologist; by a conservative lawyer?
10. Do present-day ideas concerning ethics, law, and government show any clear trace of Bentham's influence?

## JOHN STUART MILL

### READING

Required: *Autobiography* (Columbia University Press).  
*On Liberty* (Everyman's Library, Dutton).

Recommended: *Essays on Nature* (Three Essays on Religion, Longmans, Green, 1923).

*Principles of Political Economy* (Longmans, Green, 1920); Book II, Chap. XVI, Book IV, Chaps. VI and VII, Book V, Chap. XI. Also Thornton on *Labour and its Claims*, Dissertations and Discussion, Vol. V (Henry Holt, 1875); *System of Logic*, Book VI (Harper's, 1895); Alfred de Vigny: *Dissertations and Discussion*, Vol. I (Henry Holt 1874).

### BIBLIOGRAPHY

JULIUS WEST, *John Stuart Mill*. Fabian Tract No. 168 (London, 1913).

JOHN MACCUNN, *Six Radical Thinkers* (London, Arnold, 1907).

ALEXANDER BAIN, *J. S. Mill; A Criticism* (Longmans, 1882).

LESLIE STEPHEN, *The English Utilitarians*, Vol. III (Putnam's, 1900).

EMERY NEFF, *Carlyle and Mill* (Columbia University Press, 1924).

## QUESTIONS

1. How can the crisis in Mill's mental history be explained? How did Mill react to the chief intellectual movements of his time?
2. In the interest of what social and intellectual movements did Mill write *On Liberty*?
3. Has Mill been justified in his prophecy of "the vital question of the future"?
4. What fallacy does Mill discover in the phrase "self-government"?
5. Is the recommendation of "experiments of living" a logical corollary of the proposition that ethics be scientific? Did Mill make any such experiments in his own person?
6. What inadequacy did Mill discover in Christian ethics?
7. Are there such things as "self-regarding acts"?
8. What does Mill consider the true basis of morals?
9. Is silencing of discussion necessarily "assumption of infallibility"?
10. What questions discussed by Mill are still in lively dispute today?

## CHARLES DARWIN

### READING

Required: *The Origin of Species* and the *Autobiography*.  
(The *Autobiography* is found in Francis Darwin:  
*The Life and Letters of Charles Darwin*. The remainder of this work is also a valuable reference.)

Recommended: *The Voyage of the Beagle* and *The Descent of Man*.

### BIBLIOGRAPHY

F. CRAMER: *The Method of Darwin*. (A. C. McClurg, 1896.)

H. E. CRAMPTON: *The Doctrine of Evolution*. (Columbia University Press, 1919.)

THOMAS H. HUXLEY: *Darwiniana*. (Appleton, 1915.)

J. W. JUDD: *The Coming of Evolution*. (Cambridge, 1912.)

T. H. MORGAN: *A Critique on the Theory of Evolution*. (Princeton, 1919.)

H. F. OSBORN: *From the Greeks to Darwin*. (Macmillan, 1894.)

W. B. SCOTT: *The Theory of Evolution*. (Macmillan, 1921.)

J. A. THOMPSON: *The Outline of Science*, Vol. II. (Putnam, 1922.)

## QUESTIONS

1. What does the title mean?
2. Does the book account for the origin of species?
3. What are "species"?
4. What are the relations of Darwin to Lyell?
5. Does Darwin attempt to account for the imperfection of the geologic record?
6. Are the facts of geographical distribution significant for Darwin's general position?
7. What are his arguments from (a) morphology, (b) embryology, (c) rudimentary organs?
8. What facts of domestication are noted especially by Darwin?
9. What specific experiences aroused in Darwin's mind the idea of evolution? (see Autobiography).
10. What were Darwin's relations to Paley, and what was the source of his theory of natural selection? (See Autobiography).
11. What is the doctrine of natural selection, and does it depend on the theory of the survival of the fittest?
12. What is Darwin's attitude in regard to the use and disuse of organs?
13. Why has the *Origin of Species* been of such great influence?

## LOUIS PASTEUR

### READING

Required: either, Rene Vallery-Radot: *The Life of Pasteur* (Doubleday, Page, N. Y., 1920) or, Emile Duclaux: *Pasteur, the History of a Mind*. Translated by E. F. Smith and Florence Hedges. (W. B. Saunders Co., Phila., 1920.)

(The first is a better biography, the second a better account of the development of Pasteur's researches and discoveries.)

### BIBLIOGRAPHY

LOUIS PASTEUR: *Études sur le vin*. 1866.

*Études sur le vinaigre*. 1868.

*Études sur la maladies des vers à soie*. 1870.

*Études sur la bière*. 1876.

W. A. LOCY: *Biology and its Makers*. Holt, 1908.

JOHN TYNDALL: *Essays on the floating-matter of the air in relation to putrefaction and infection*. (N. Y., 1902.)

Dust and Disease. In *Fragments of Science*. (Longmans, Green, 1871.)

The Life and Work of Louis Pasteur. In *New Fragments of Science*.

GARY N. CALKINS: *The Debt of Science to Pasteur*. Scientific Monthly, XVII, pp. 5-16, July, 1923.

## QUESTIONS

1. What practical problems stimulated Pasteur's researches?
2. Was his work of economic value to France?
3. What were the chief scientific issues raised in the course of his researches?
4. How did one grow out of another?
5. Which of these issues did Pasteur regard as settled by him, and which were still open to dispute at the time of his death?
6. What were Pasteur's chief discoveries?
7. How did Pasteur's discoveries affect the dispute about spontaneous generation?
8. Did Pasteur himself, or others discover his mistakes?
9. What qualities of mind and laboratory practices made Pasteur preëminent among experimenters?
10. Did Pasteur have speculative, non-experimental interests?
11. Did Pasteur's scientific qualities of mind bear any relation to his moral character?

## KARL MARX

### READING

Required: *The Communist Manifesto*, by Karl Marx and Frederick Engels. (Kerr & Co., Chicago.)  
*Capital*, by Karl Marx, translated by Samuel Moore and Edward Aveling from the Third German edition. Revised and simplified according to the fourth German edition by Ernest Untermann. (Kerr & Co., Chicago.) Vol. I, Chap. 1, Sec. 1; Chaps. 6, 7, 10, Sec. 1 and 2; Chap. 14, Sec. 1 and 5; Chap. 15, Sec. 1-5 inc.; Chaps. 16, 17, 19, 21, 22, 23, 24, 25, Sec. 1-4, inc.

### BIBLIOGRAPHY

- WILHELM LIEBKNECHT, *Karl Marx, Biographical Memoirs* (Kerr & Co., Chicago).  
JOHN SPARGO, *Karl Marx; His Life and Work* (Huebsch, N. Y.).  
S. N. PATTEN, "The Reconstruction of Economic Theory" in *Essays in Economic Theory* (Sections *passim* on Marx), (Tugwell ed., Knopf, N. Y.).  
O. D. SKELTON, *Socialism: A Critical Analysis* (Houghton, Mifflin, Boston).  
E. R. A. SELIGMAN, *The Economic Interpretation of History* (Columbia University Press, N. Y.).  
LOUIS B. BOUDIN, *The Theoretical System of Karl Marx in the Light of Recent Criticism* (Kerr & Co., Chicago).



## QUESTIONS

1. Upon what older theories did Marx depend for the premises of his *Capital*?
2. Trace his relationship to Hegelian philosophy, to Classical English Economics, and to German Historical Economics.
3. What does Marx mean by "class struggle," "industrial reserve army," "surplus value" and "accumulation of capital"?
4. What is the relation of the "materialistic interpretation of history" to Marx's other theses?
5. Why is Marx's socialism called "scientific"?
6. What are the distinctions among the terms "Socialism," "communism," "collectivism" and "state socialism"?
7. What seems to be the historical verdict upon the work of Marx as prophet and as economic theorist?
8. Does the Marxian interpretation of history imply any premise regarding the nature of human motives? if so, compare it with the views of Bentham, of Rousseau, and of some of the dramatists you have read.

## LYOF TOLSTOY

### READING

Required: *Anna Karénina* (1873) Any English translation; Aylmer Maude's or Constance Garnett's particularly recommended. (See Everyman's Library also.)

Recommended: *The Cossacks* (1863), translated by Aylmer Maude.

*The First Step* (1892), (in *Essays and Letters*, edited by Aylmer Maude).

*What is Art?* (1898). Any English translation.

*Ivan the Fool* (1885), and *How Much Land Does a Man Need?* (1886), (in *Twenty-three Tales*, edited by Aylmer Maude, Oxford).

### BIBLIOGRAPHY

LYOF TOLSTOY, *Childhood, Boyhood, Youth*, translated by Isabel F. Hapgood, 1888 (Crowell).

LLYS LVOVICH TOLSTOY, *Reminiscences of Tolstoy, by his Son*, translated by George Calderon, 1914 (Century).

PAUL BIRIUKOV, *Leo Tolstoy, His Life and Work*: autobiographical memoirs, letters, and biographical material, 1906 (Scribner's).

AYLMER MAUDE, *The Life of Tolstoy*, 1911. (Bibliography and authorities) Methuen.

MAXIM GORKY [A. M. Pieshkov], *Reminiscences . . . of Tolstoi*, 1920. (Huebsch.)

EDWARD GARNETT, *Tolstoy, His Life and Writings . . .* 1914 (Houghton Mifflin).

ROMAIN ROLLAND, *Tolstoy . . .* translated by Bernard Miall, 1911.

## QUESTIONS

1. What are the characteristic differences between the art of Tolstoy's novels and of those of the Western tradition (as Flaubert, Zola, Hardy)?
2. What comparisons as to the positive aspects of Tolstoy's social faith are found in *The Cossacks* and in *Anna Karénina*?
3. What literary influences enter into his characteristic writings from 1880 on, and in what instances are these influences interrupted?
4. What integration is seen in the three periods which he pointed out in his personal life (Service to Self, Service to Man, and Service to God) and the stages of growth in his literary interests?
5. What are the net effects of Tolstoy's aesthetic principles upon his own literary performance?
6. What are the chief points in his final definition of religion?
7. To what extent did his personal life conform to his demands upon contemporary society?
8. What relations have his social dogmas to formulated political philosophies?
9. Do the facts of Tolstoy's life point to any generalizations as to the influence of adolescence and senescence upon creed and social attitude?
10. How far is his place in nineteenth century culture due to his personality? how far to his philosophy? how far to his literary accomplishment?

FYODAR MIKHAILOVICH  
DOSTOEVSKY

READING

Required: *Crime and Punishment* (Everyman's Library, Dutton).

Recommended: *The Idiot* (Everyman's Library, Dutton).  
*The Brothers Karamazov* (Macmillan).

BIBLIOGRAPHY

JOHN MIDDLETON MURRY, *Dostoevsky* (Decker, 1916).

JANKO LAVRIN, *Dostoevsky and his Creation* (Collins, 1920).

ANDRÉ GIDE, *Dostoevsky*.

DMITRI MEREZHKOVSKY, *Tolstoy as Man and Artist, with an Essay on Dostoevsky*.

PERCY LUBBOCK, *The Craft of Fiction* (Scribner's, 1921):

## QUESTIONS

1. What do you think of Raskolinhov's reasons for committing murder?
2. Is there anything peculiarly modern about his philosophy? If not, where have you met it before?
3. Why does Raskolinhov confess? Does the confession seem to you adequately motivated? Is it because his philosophy fails?
4. Analyze the influence of Sonia on Raskolinhov.
5. Do you find anything essentially Christian about the conclusion of the book?
6. Compare Dostoevsky with Tolstoy as an observer of human life.
7. What do you consider Dostoevsky's chief virtue as a novelist?
8. What influence do you estimate that Dostoevsky has had upon the modern psychological novel?
9. Do you find evidence that Dostoevsky subscribed to the doctrine of "purification by suffering"?

## FRIEDRICH NIETZSCHE

### READING

Required: *Thus Spake Zarathustra* (translated by Alex. Tille, New York, 1902). Also a translation in the Modern Library (Boni & Liveright).  
*Beyond Good and Evil* (translated by Helen Zimmern, The Modern Library, Boni & Liveright).  
Preface to *The Dawn of Day* (translated by Johanna Volz, Macmillan, 1903).

Recommended: *The Genealogy of Morals*, especially the section of The Meaning of Ascetic Ideals (The Modern Library, Boni & Liveright).  
*The Will to Power* (*passim*); *The Birth of Tragedy*.  
The complete works of Nietzsche are edited in English translation by Dr. Oscar Levy (London 1909-1913) (T. N. Foulis).

### BIBLIOGRAPHY

ELIZABETH FÖRSTER-NIETZSCHE, *The Young Nietzsche* and *The Lonely Nietzsche* are biographies by his sister. The former is translated by Ludovici (Heinemann, London, 1912) and the latter by Cohn (Heinemann, London, 1915).

WILLIAM M. SALTER, *Nietzsche, the thinker*. (Holt, N. Y., 1917.)

ABRAHAM WOLF, *The Philosophy of Nietzsche*. (London, Constable, 1915).

R. B. PERRY, Chapter on Nietzsche in *The Present Conflict of Ideals*. (Longmans, 1918).

EMILE FAGUET, *On Reading Nietzsche*, translated from the French by Moffat (N. Y., 1918).

GEORG BRANDES, *Friedrich Nietzsche* (Heinemann, London, 1909).

H. L. MENCKEN, *The Philosophy of Friedrich Nietzsche* (Boston, 1908).

PAUL E. MORE, *Nietzsche* (Houghton Mifflin, Boston, 1912).

PAUL RICHTER, *Friedrich Nietzsche, sein leben und sein Werk*. (Leipzig, 1903.)

ERNST BERTRAM, *Nietzsche* (Berlin, 1919). A recent, comprehensive study in German.

CHARLES ANDLER, *Nietzsche, sa vie et sa pensée* (Paris, 1920).

ALFRED FOUILLÉE, *Nietzsche et l'immoralisme* (Paris, Alcan, 1902).

QUESTIONS

1. With what other books would you class *Zarathustra*?
2. Why does Nietzsche call Platonism "the most dangerous of errors hitherto"?
3. Explain the sentence: "The dragon saith: 'Thou shalt,' but the lion saith: 'I will.'" Who are the dragon and the lion?
4. How does Nietzsche explain the spread of Christianity?
5. What view of things lies back of Nietzsche's proposition that morals are to be tested ultimately by their origins rather than their results?
6. Who are "the slaves" among mankind, and who "the nobility"? What is Nietzsche's program for the slaves? Does the nobility need a program?
7. Nietzsche called his superman "a Roman Caesar with the soul of Christ." Is this a round square, or is it conceivable?
8. In what sense does Nietzsche claim to have deepened both optimism and pessimism? What is his relation to his teacher Schopenhauer?
9. Why did Nietzsche write aphorisms? What does his style suggest as to his conception of philosophy?
10. What attention does natural science receive in Nietzsche's writings?
11. Into what fields do Nietzsche's ideas bring light? What is the quality of his insight? of his emotion?



## WILLIAM JAMES

## READING

Required: *Psychology* (Holt, 2 vols.), Chapters 1, 4-10, 12, 14, 22, 24, 25, 26, 28.

Recommended: *The Letters of William James* (2 vols., Atlantic Monthly Press, 1920).

Selected Essays from the Everyman Volume entitled "Papers on Philosophy"; especially recommended 1, 2, 3, 7, 8, 10, 11, 12.

*Pragmatism* (Longmans, Green, 1913).

*Varieties of Religious Experience* (Longmans, Green, 1902).

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GEORGE SANTAYANA, *Essay on James in his Character and Opinion in the United States* (Scribner, 1920).

EMILE BOUTROUX, *William James*, translated by Archibald and Barbara Henderson (Longmans, 1912).

*Essays in Honor of William James* (Longmans, 1908).

THÉODORE FLOURNAY, *The Philosophy of William James*, translated by E. B. Holt and William James, Jr. (Holt, 1917).

H. V. KNOX, *The Philosophy of William James* (Constable, 1914).

JOSIAH ROYCE, *William James and Other Essays* (Macmillan, 1911).

## QUESTIONS

1. Has the *Psychology* a structure?
2. Does it constitute a philosophic system?
3. What is the distinguishing character of mind, according to James, and how does he develop this thesis?
4. Does James seem to be conscious that he is mapping out new fields for psychology?
5. To what extent is the book concerned with traditional problems?
6. How does James treat most of the "metaphysical" treatments of his problems?
7. What light does the *Psychology* throw on James' fields of interest?
8. Why is the chapter on the "Stream of Thought" fundamental to James' treatment of other problems in the book?
9. What, according to James, were the chief confusions and artificial problems in which *Psychology* had become "ensnared" ?
10. Recalling Locke's *Essay*, what significance do you see in the point which James makes in the chapter on "Association," that association is of objects, not of ideas?
11. In chapters 12 and 22 look especially for James' formulation of what later was called "instrumentalism" or "pragmatism."